THE MUSIC READER

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THE

MUSIC READER,

OR

THE PRACTICE AND PRINCIPLES

OF THE

ART,

APPLIED TO

VOCAL MUSIC,

FOR THE USE OF

SCHOOLS, CLASSES AND PRIVATE INSTRUCTION.

BY

LOWELL MASON, DOCTOR OF MUSIC,

AND

W. C. USEY.

PHILADELPHIA:
LEE & WALKER,
No. 722 CHESTNUT STREET.
1864.

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BY

LEOPOLD MEIGNEN, DOCTOR OF MUSIC,

AND

WM. W. KEYS.

PHILADELPHIA:

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No. 722 Chestnut Street.

1865.

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TO THE PUBLIC.

For some years I have felt the necessity of a book of instruction in Vocal Music, suited to the wants of those whose means of acquiring a knowledge of music was limited, either by inability to study privately, or lack of opportunity to do so. In this country, such persons constitute a large majority, their only resource being the public singing class

Every teacher of such singing classes must have felt the need of a book which, while it is practical, is also thorough and progressive. Most of the rudimentary books that have been published in the English language fail in one or other of these characteristics.

My desire to publish such a work as would meet all the necessities of the case led me, some two years ago, to consult Dr. Meignen on the subject; and, finding that our ideas ran in the same channel, and that he also entertained the project of publishing such a work, we concluded to unite in its accomplishment.

The only departure from my original design is, that the book is more comprehensive, and just as well calculated for private instruction as for public singing classes.

We have also added a Second Part, consisting of a choice selection of pieces for practice, illustrating the various styles of Music, sacred and secular—some of them composed expressly for the work.

I trust that our efforts may increase the love for, and the study of music; and hope that, soon, those who have the direction of such matters will see the necessity of including this important Science and Art among the regular studies of our common schools.

WM. W. KEYS.

TO THE PROFESSION.

When I published "The Art of Singing," some few years ago, I announced therein my intention of writing a work for beginners in Vocal Music, calculated for classes as well as for private tuition. As I subsequently learnt that my friend Mr. Keys had a similar project in contemplation, we joined our labors, and we now offer the result to the profession and the public. Without any comments upon the many works on the same subject already published, we beg leave to state, in a few words, the plan we had conceived, and, we hope, have executed: it will present features not always met with.

1st. We have avoided, as far as possible, the usual dryness of all preliminary Lessons. To that effect, all these first Lessons are essentially practical and varied; and are preceded by just as much of textual instruction as is necessary for their understanding. Besides Time, plain Intervals, duration of sounds and rests, &c., they comprise the early practice of accidental half-tones.

2d. As early as Lesson 13, the scholars are made to sing in two parts, and this plan is carried out throughout the work, after each new point of practical instruction has been studied singly. The latter portion of Part First is written for four parts, with words.

3d. The major and minor Modes—the latter especially—are thoroughly treated of, and with regard to their different construction and effect. The Lessons on this subject are also combined with a further study and analysis of all the Intervals that may be altered by sharp or flat, and to which we call the special attention of teachers.

4th. The origin of the sharps and flats placed at the signature, is traced in such a manner as to show the regular succession of Scales and Keys, and their affinity to each other.

5th. Every Key, major or minor, is practised separately, and may be studied with any manner of naming the notes, by transposition or otherwise. We have purposely avoided giving any rule on that subject, leaving it to teachers to follow their own method: they will find that the Lessons—all composed expressly for this work—are perfectly calculated for any kind of solmization.

Limitation of space does not permit me any further enumeration. Our work is now before the public; and we feel sanguine that an impartial examination of its contents, with a fair trial, will prove that we have succeeded in presenting the scholar with practical means for becoming, emphatically, a good Music Reader.

LEOPOLD MEIGNEN,
Doctor of Music.

THE

MUSIC READER;

OR,

THE PRACTICE AND PRINCIPLES OF THE ART,

ESPECIALLY ADAPTED TO

VOCAL MUSIC.

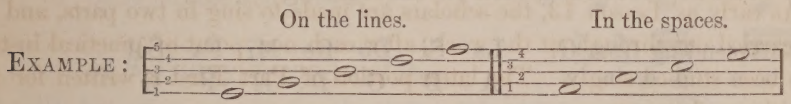
PART FIRST.

CHAPTER I.

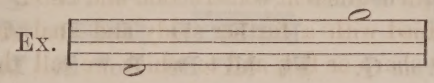
DEFINITION OF THE CHARACTERS AND FIGURES USED IN MUSIC.

Music is written upon five parallel lines which together form what is called the *Staff*. These five lines, and the four spaces found between them, are reckoned from below upward.

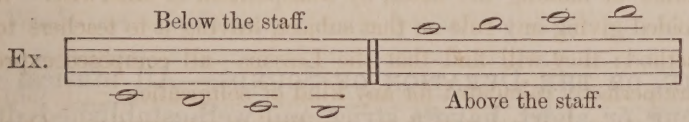
The characters employed for representing musical sounds are called *Notes*, and are placed on the lines and in the spaces of the staff.



Notes are also written above and below the staff.



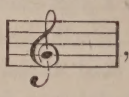
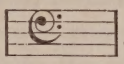
But the range of notes contained between the space below and the space above the staff is not always sufficient to write certain musical phrases; in which case additional lines, called *Ledger-Lines*, are added either above or below the staff.

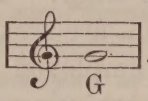


Of the Names of Notes—For general purposes, and chiefly for instrumental music, the first seven letters of the alphabet, A B C D E F G, are used to name the notes; but as the utterance of these letters conjointly with musical sounds would not be sonorous enough, seven syllables have been adopted for Vocal

Music. However, it is desirable that learners should know both ways of naming the notes. Here are the seven syllables with the corresponding letter of each:—

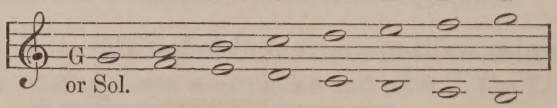
Do	Re	Mi	Fa	Sol	La	Si
C	D	E	F	G	A	B

Of the Clefs.—The application of the above syllables and letters is regulated by a figure called *Clef*, which is placed at the beginning, or left side, of every staff. The two clefs most used in modern music are the *Treble*, or G clef,  , and the *Bass*, or F clef,  .

The Treble, or G Clef, is placed on the second line of the staff, (as seen by its *central point* resting on that line,) and it follows that the note placed on that second line takes the name of G, which is the name of the clef itself, 

. Now, this G becomes the starting point from which other notes will take their name, both in ascending and in descending:—

Ascending from G. La Si Do Re Mi Fa Sol
A B C D E F G

Ex. 

F E D C B A G
Descending from G. Fa Mi Re Do Si La Sol

N. B.—It should be remembered: 1st, that a series of sounds may begin with any note; 2d, that in ascending, G is followed by A, then B, C, &c.; or Si is followed by Do, then Re, Mi, &c.; 3d, that in descending, the letters are retraced backwards, G following after A; and that the syllables are also named backwards, Si following after Do. In its proper place, we shall illustrate the Bass or F clef, in a manner similar to that shown above for the Treble Clef.

Of Time, or the Duration of Sounds.—All musical sounds, be they long or short, have a strict and well-established duration, the shortest being but subdivisions, or fractions, of the longest. The longest note used in Music is an oval white note, 𝅝, called a *Semibreve*, and also a *Whole-note*. This Whole-note is the *unit* from which we derive the duration of all other sounds; such as the *Minim*, or *Half-note*, 𝅗𝅥, (white, with a stem); the *Crotchet*, or

Quarter-note, 𝅘𝅥, (a black note); the *Quaver*, or *Eighth-note*, 𝅘𝅥𝅮, (with one hook to the stem); the *Semi-quaver*, or *Sixteenth-note*, 𝅘𝅥𝅯, (with two hooks), &c. The names *Semibreve*, *Minim*, *Crotchet*, &c., being now somewhat obsolete, we shall hereafter use only the names Whole, Half, Quarter-note, &c.

Thus, we perceive by the following diagrams that

a Whole-note, 𝅝

is equal to 2 Half-notes, 𝅗𝅥 𝅗𝅥

or 4 Quarter-notes, 𝅘𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥

or 8 Eighth-notes, 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮

Also, that a Half-note 𝅗𝅥

is equal to 2 Quarter-notes, 𝅘𝅥 𝅘𝅥

or 4 Eighth-notes, 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅘𝅥𝅮

or 8 Sixteenth-notes, 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

Again, that a Quarter-note 𝅘𝅥

is equal to 2 Eighth-notes, 𝅘𝅥𝅮 𝅘𝅥𝅮

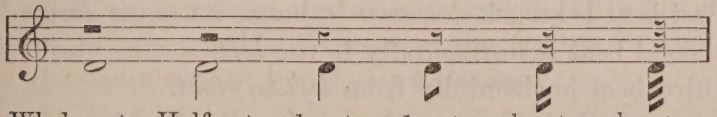
or 4 Sixteenth-notes, 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

or 8 Thirty-Second notes, 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰

It will be seen, as above, that the 8th, 16th, and 32d notes may be written singly with hooks; thus, 𝅘𝅥𝅮 𝅘𝅥𝅯 𝅘𝅥𝅰, or joined together by bands; thus, 𝅘𝅥𝅮𝅘𝅥𝅮 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰.

Of Rests, or Silences.—The value, or duration, of each of the above lengths of notes may be replaced by certain signs of silence, called *Rests*. The following diagram will exhibit their figures and names, as well as their corresponding duration with the length of sound they take the place of.

Whole-rest. Half-rest. $\frac{1}{4}$ rest. $\frac{1}{8}$ rest. $\frac{1}{16}$ rest. $\frac{1}{32}$ rest.



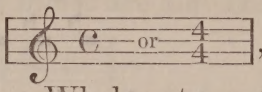
Whole-note. Half-note. $\frac{1}{4}$ note. $\frac{1}{8}$ note. $\frac{1}{16}$ note. $\frac{1}{32}$ note.

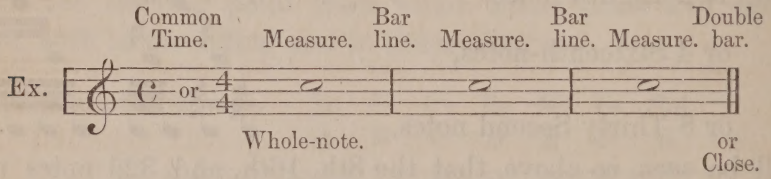
Observe that the Whole-rest is placed *below* a line, while the Half-rest is *above* the line. Also, that the $\frac{1}{4}$ rest has its hook turned to the *right* and the $\frac{1}{8}$ rest to the *left*. The $\frac{1}{16}$ and $\frac{1}{32}$ rests have as many hooks as the notes they represent.

CHAPTER II.

ON THE INITIALS OF TIME, AND MEASURES.

THE initial of *Time* is a figure placed immediately after the clef at the beginning of a piece of Music. The object of this figure is to establish what is to be the precise duration of note which is to fill each *Measure* of the piece of Music. (We shall presently explain the meaning of *Measure*.)

The principal *Time* in Music is called *Common Time*, and is represented thus,  , implying that each Measure is to be filled with a Whole-note, or the longest note in use. Now, a *Measure* is a certain space allotted on the staff to insert the note or notes therein, and each Measure is separated from the next by a vertical line across the staff, called *Bar-line*. The end of a phrase, or of a strain, is indicated by a thick *Double-bar*, also called a *Close*. The following example will plainly demonstrate all these:—



It will be seen in the sequel that various fractions of the Whole-note may also fill a Measure, provided these fractions be, together, equivalent to a Whole-note.

OF BEATING TIME.—It remains now to ascertain what duration is to be given to each Measure of Common Time, and that duration will be equally applicable to the Whole-note. To that end, each Measure is divided into four equal portions, called *Beats*, and these beats are marked with the hand in four distinct and steady motions in the following manner:—

The first beat is struck *downwards*, hence its name *Down-beat*.

The second beat is horizontally to the *left*.

The third beat horizontally from *left* to *right*.

And the fourth beat upwards, leaving the hand ready to strike the first or down-beat of the next Measure, and on the very note which follows the Bar-line.

Thus, giving four beats to one Measure in Common Time, or to a Whole-note, is one and the same thing.

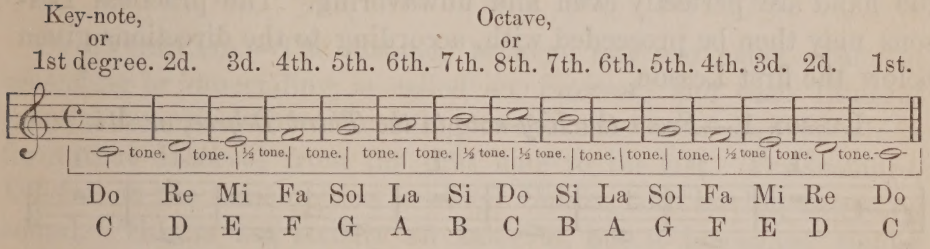
CHAPTER III.

ON THE NATURAL MAJOR SCALE.

A SIMPLE scale, in Music, is composed of eight notes or degrees, the last of which is called the *Octave* (the eighth) of the first, and this Octave may become the first degree of an additional ascending scale. The first degree of any scale is invariably called the *Key-note.*

The Natural Major Scale being the model after which all other Major Scales are formed, we shall present it with its division into *Tones* and *Half-tones*, and give the syllabic names of the notes with their corresponding letters :—

Natural Major Scale, in Ascending and Descending.

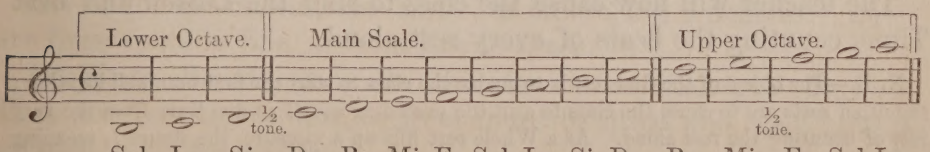

Key-note, or 1st degree. 2d. 3d. 4th. 5th. 6th. 7th.
Octave, or 8th. 7th. 6th. 5th. 4th. 3d. 2d. 1st.
tone. tone. ½ tone. tone. tone. tone. ½ tone. ½ tone. tone. tone. tone. ½ tone. tone. tone.
Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
C D E F G A B C B A G F E D C

This example shows that there are but two natural Half-tones in the scale, occurring between the 3d and 4th degrees (Mi–Fa or E–F), and between the 7th degree and the Octave (Si–Do or B–C); all others are Tones.

The Half-tone not being so readily appreciated by the ear as the Tone, care should be taken to impress its effect repeatedly upon the ear and mind. At any rate, let the place of the two Half-tones on the scale be well remembered.

We shall explain in its proper place why this special qualification of *Natural Major* Scale.

All sounds added to the scale *above* the Octave Do are said to belong to the *upper Octave*, and any sound added below the 1st Do (ledger-line) is said to belong to the *lower Octave.* (*See* Example *below.*) The 7th degree of the scale is called the *leading-note*, because it leads in a forcible manner to the Octave, or repetition of the key-note, with which it makes a half-tone.



CHAPTER IV.

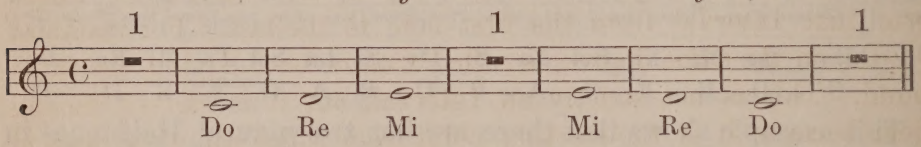
FIRST PRACTICAL LESSONS ON SINGING.

We have already said that the syllables had been adopted as being more sonorous than letters. We shall now add, that their pronunciation should always be clear and distinct, the consonants being strongly accented, and the vowels held pure and undeviating when singing long sounds. Here are a few rules for the correct emission of vowel sounds.

Do as *doe*, Re as *ray*—Mi as *me*—Fa as *fa* in father—Sol as the last syllable in parasol—La similar to Fa—Si as *see*.

The class should now be exercised in beating Time without singing, but counting the beats aloud, 1, 2, 3, 4, until the motions of the hand are perfectly even and unwavering. The practical Lessons may then be proceeded with, according to the directions given below the first Lesson.

Lesson 1.—*From the Key-note to the Third Degree, or Mi.*



The following rules must be observed in practising the above and all the following Lessons.

The teacher will require the class to state what the Lesson contains.

1st. The Treble, G or Sol clef.

2d. The figure C, which signifies that the Lesson is in Common Time, or four beats in a measure.

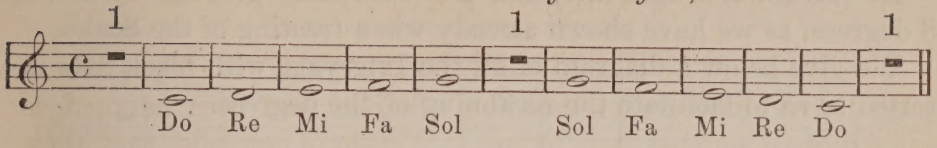
3d. The class will repeat aloud the rests and notes contained in each measure; thus: Whole-rest—Do, Whole-note—Re, Whole-note—Mi, Whole-note—Whole-rest—Mi, Whole-note—Re, Whole-note—Do, Whole-note—Whole-rest.

The Lesson is then to be repeated, the class beating Time and saying aloud: Rest, 2, 3, 4—Do, 2, 3, 4—Re, 2, 3, 4—Mi, 2, 3, 4—Rest, 2, 3, 4—Mi, 2, 3, 4—Re, 2, 3, 4—Do, 2, 3, 4—Rest, 2, 3, 4.—Observe that the words *Rest*, *Do*, *Re*, *Mi* are to be pronounced on striking the down-beat of the measure in which they occur.

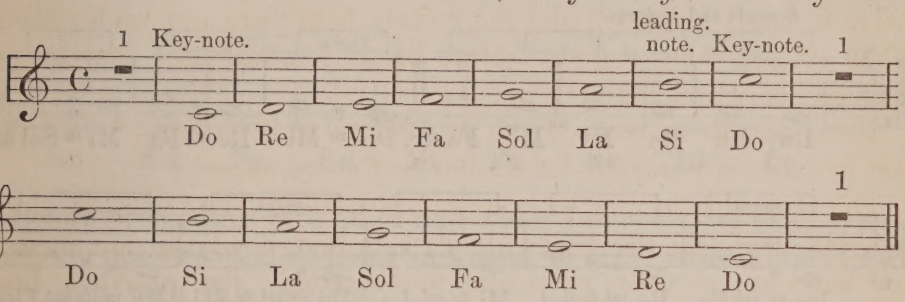
The teacher will now cause the class to sing the Lesson and beat Time, counting the beats of every rest aloud.

N. B.—The object of the first rest is to enable the class to start the first note well together; the other rests are to cause the class to quit the preceding sound in due time from the very fact of counting the rest aloud. As a Whole rest fills up a measure, the figure 1, meaning a Measure-rest, is usually placed above the rest.

LESSON 2.—*Extended to the Fifth Degree, or Sol.*



LESSON 3.—*Extended to the Octave Do, and forming the scale of Do.*



OF INTERVALS.—The distance between any two notes, either in ascending or descending, is called an *Interval;* and each Interval takes a numerical name according to the number of degrees which form that Interval from the first note to the last. For instance, Do–Do, on the same degree, is called *Unison*, both having the same sound. This is not strictly an Interval, but it is ranked among them because it is the starting point from which all others ascend or descend.

Do–Re, or Re–Mi, or Mi–Fa, &c., form Intervals of *Second*, because they embrace 2 degrees. Seconds are always from one degree to the next.

Do–Mi, or Re–Fa, or Mi–Sol, &c., form Intervals of *Third* because they embrace 3 degrees. Thirds are always from line to line, or from space to space.

Do–Fa, or Re–Sol, &c., are Intervals of *Fourth*, they embracing 4 degrees. Fourths are always from line to space, or from space to line, leaving a line and a space between.

Do–Sol, or Re–La, &c., are Intervals of *Fifth*, they embracing 5 degrees. Fifths are always from line to line, or from space to space, leaving two lines and one space, or two spaces and one line between. In fact, any Fifth is a compound of two Thirds, such as Do–*mi* and *mi*–Sol, Thirds, giving the Fifth Do–Sol.

Do–La, or Re–Si, &c., are *Sixths*, or embracing 6 degrees. They are from space to line, or from line to space.

Do–Si, or Re–Do, &c., are *Sevenths*, or embracing 7 degrees. They are from line to line, or from space to space, and they form a compound of three Thirds.

Do (1st lower ledger-line) and Do (3d space) give an *Octave*, or 8 degrees, as we have shown already when treating of the Scale.

We give below a diagram of all the Intervals, with black dots inserted so as to facilitate the reckoning of the degrees.

ASCENDING INTERVALS.

Seconds and Unisons.
Thirds.
Do Re Re Mi Mi Fa &c. Do re Mi Re mi Fa Mi fa Sol &c.
Fourths.
Fifths.
Do re mi Fa Re mi fa Sol Mi fa sol La Do re mi fa Sol Re mi fa sol La
Sixths.
Sevenths.
Do re mi fa sol La Re mi fa sol la Si Do re mi fa sol la Si Re mi fa sol la si Do
Octaves.
Do re mi fa sol la si Do Re mi fa sol la si do Re Mi fa sol la si do re Mi

DESCENDING INTERVALS.

Seconds and Unisons.
Thirds.
Do Si Si La La Sol Do si La Si la Sol La sol Fa
Fourths.
Fifths.
Do si la Sol Si la sol Fa La sol fa Mi Do si la sol Fa Si la sol fa Mi
Sixths.
Sevenths.
Do si la sol fa Mi Si la sol fa mi Re Do si la sol fa mi Re Si la sol fa mi re Do
Octaves.
Mi re do si la sol fa Mi Re do si la sol fa mi Re Do si la sol fa mi re Do

Lesson 4.—*With Unisons, Seconds, and Thirds.*

TO BE SUNG STRICTLY IN TIME.

Before proceeding with other and wider Intervals, we shall introduce the practice of Half-notes and rests, in order to combine them ultimately with Whole-notes.

We have shown in Chapter I. that two Half-notes are equivalent to a Whole-note; it follows that, as the latter fills up a measure and receives four beats, it will require two Half-notes to fill a measure in Common Time, the first Half-note taking up the 1st and 2nd beats, and the other the 3d and 4th beats. As to the Half-rest, when it is at the beginning of the measure, it must be counted aloud, "one–two," and the Half-note that follows it comes on the 3d beat; but if the rest occurs after the Half-note, on the 2nd half of the measure, it should be counted aloud "three–four."

In all our subsequent lessons, let every learner sing as strongly and as boldly as possible without fearing mistakes; these will be duly corrected. In singing, timidity and hesitation are the greatest impediments to progress.

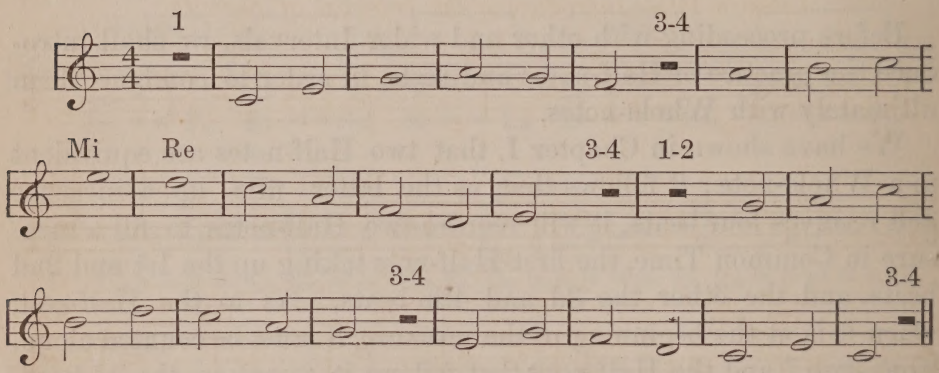
Lesson 5.—*The Scale, with Half-notes and Half-rests.*

We shall henceforth omit the names of the notes, except for such as are introduced for the first time. Therefore, let the class analyze carefully the contents of the following Lessons before attempt-

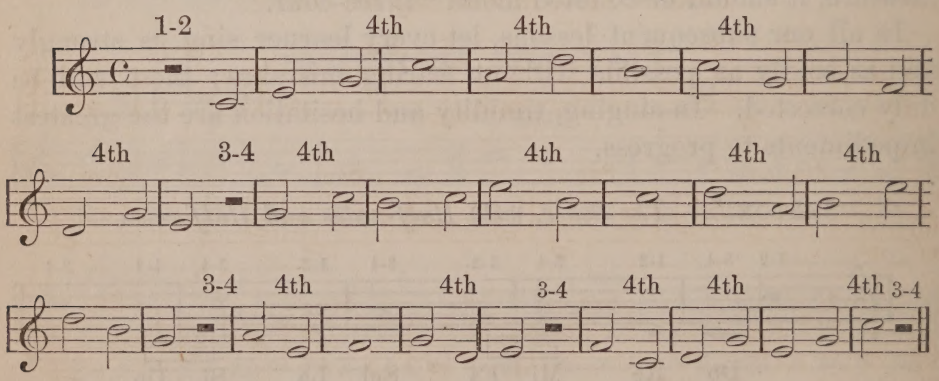
ing to sing them. The analysis may be dispensed with when they are quite sure of every note. As the range will be extended to some notes of the upper Octave in many of the subsequent Lessons, should some of them be too high for a certain number of the class, the teacher will do well to give the pitch a half-tone lower, or even a whole-tone, if found necessary. This will be far better than to omit any Lesson for being too high.

LESSON 6.—*Intervals of Second and Third, with Whole and Half-notes and Rests.*

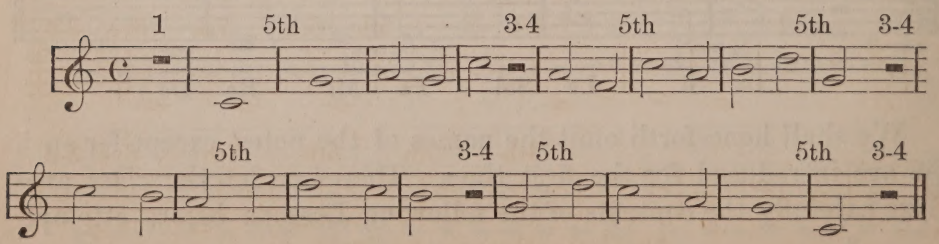
N. B.—Observe the *Mi* and *Re* of the Upper Octave.



LESSON 7.—*Introducing the Interval of Fourth.*

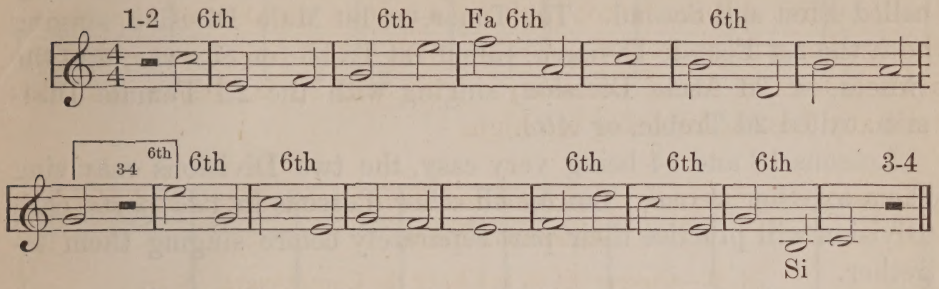


LESSON 8.—*Introducing the Interval of Fifth.*



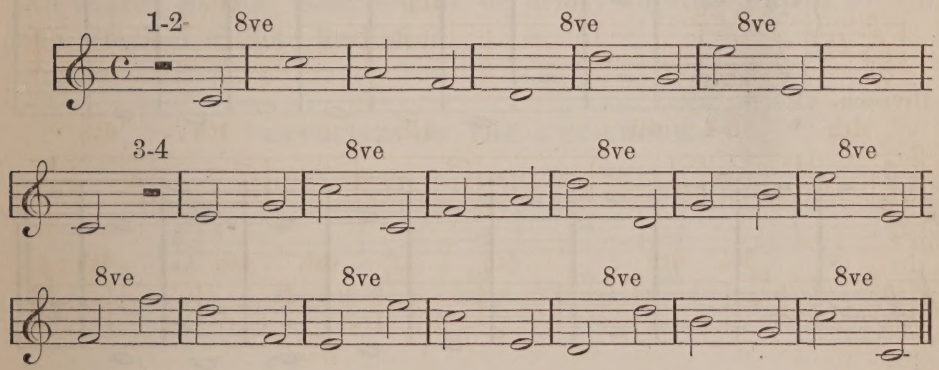
Lesson 9.—*Introducing the Interval of Sixth.*

N. B.—Observe the *Si* of the lower Octave, below the 1st ledger-line, and the *Fa* of the upper Octave.

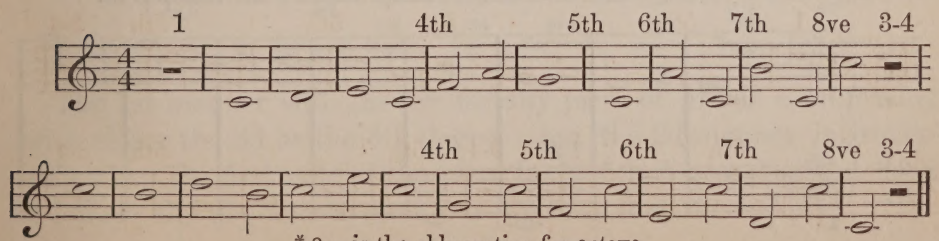


Lesson 10.—*Introducing the Interval of Seventh*

Lesson 11.—*Introducing the Octave.**



Lesson 12.—*Recapitulation of all the Intervals.*

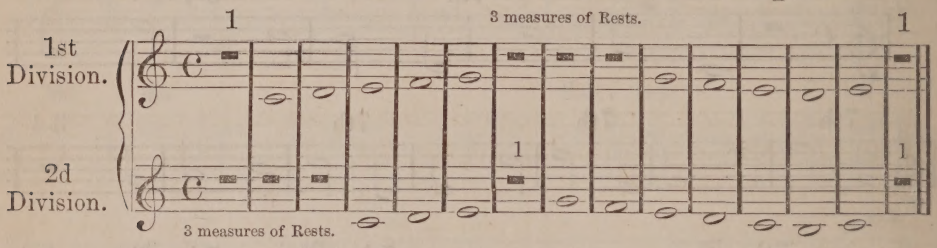


* 8ve is the abbrevation for octave.

As some of the Lessons to be given hereafter will be written in two parts, it now becomes necessary to divide the class, both Male and Female, into two divisions, or high and low voices, usually called First and Second. The Tenor, or 1st Male Division, singing with the 1st Female Division, called 1st Treble, or *Soprano;* and the Bassos, or 2d Male Division, singing with the 2d Female Division, called 2d Treble, or *Alto.*

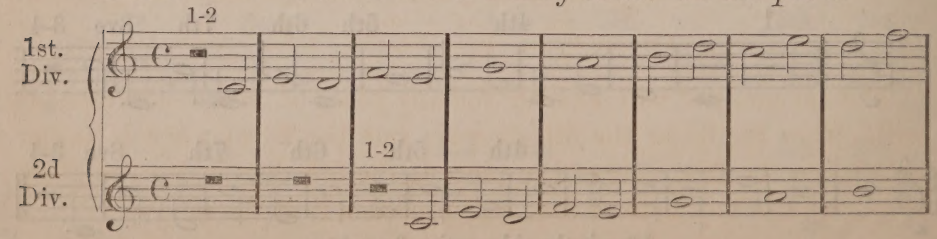
Lessons 13 and 14 being very easy, the two Divisions may sing them together at once; but for all other Lessons in two parts, each Division will practice their part separately before singing them together.

LESSON 13.—*With Whole-notes and Rests—In two parts.*



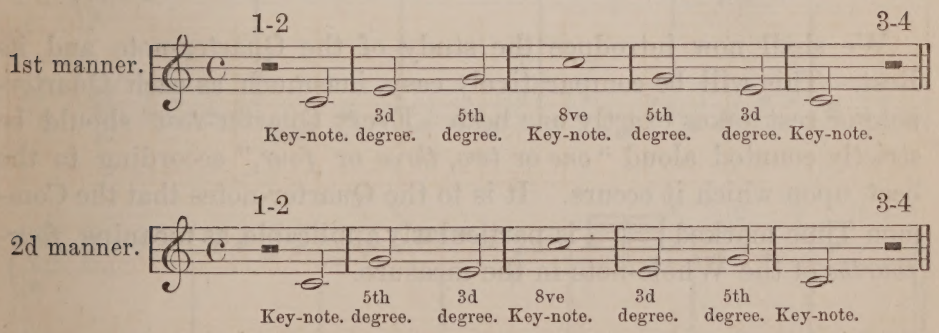
LESSON 14.—*Extended to the Octave—In two parts.*

LESSON 15.—*With Whole and Half-notes—In two parts.*



Thus far, all our Lessons have commenced with the key-note, Do, or 1st degree; but it often happens that a part will begin with the 3d degree, Mi, or with the 5th degree, Sol. In order to enable the class to pitch those degrees correctly and at once, we give below what is called the *Key-chord*, which is composed of the key-note, the 3d and 5th degrees, and the Octave key-note. The key-chord is to be practised in two ways, both in ascending and descending, as shown below; and it should always be sung by the whole class before commencing a Lesson which begins with either the 3d or the 5th degree, so that those sounds be firmly impressed upon the ear and attacked without hesitation.

EXERCISES ON THE KEY-CHORD.

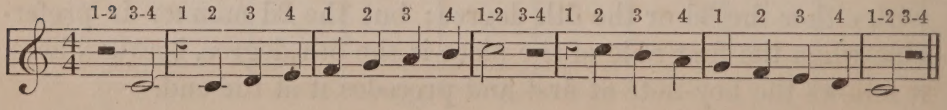


The 1st manner will answer for any piece of Music commencing with either the 3d or the 5th degree; but the 2d manner is preferable when the first note of the piece is the 5th degree, because, here, it follows the key-note at first and precedes it at the end.

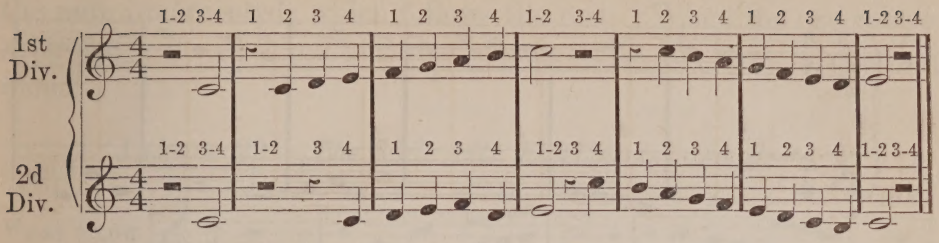
LESSON 16.—*In two parts—Commencing with the Fifth Degree.*

We shall now introduce the study of the Quarter-note and its Rest. This will be comparatively easy, inasmuch as each Quarter-note or rest takes exactly one beat. Every Quarter-rest should be strictly counted aloud "*one* or *two*, *three* or *four*," according to the beat upon which it occurs. It is to the Quarter-notes that the Common Time marked 4/4 is particularly applicable, as meaning *four-fourths* of the Whole-note in the measure.

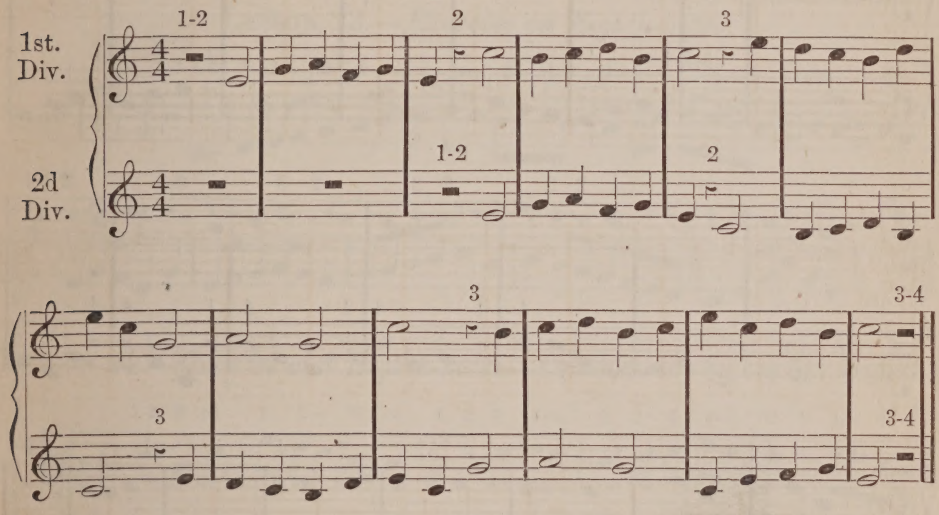
LESSON 17.—*The Scale with Quarter-notes and Rests.*



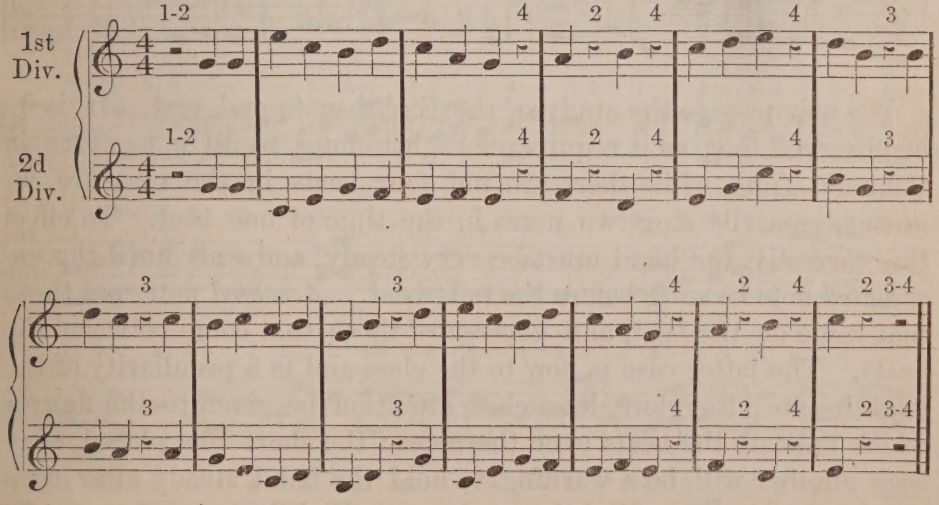
LESSON 18.—*The same in two parts.*



LESSON 19.—*A Canonetto in two parts*—Commencing on the 3d Degree.*



LESSON 20.—*Quarter-notes and Rests on the same beats in each part.*



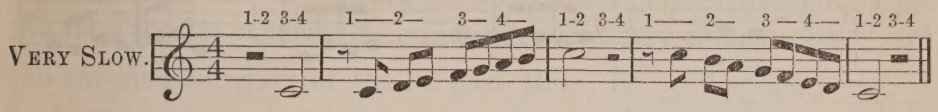
* A *Canonetto* is a little *Round*, or *Catch*, in which a part repeats what another part has sung.

LESSON 21.—*Whole, Half, and Quarter-notes, with Rests—In two parts.*

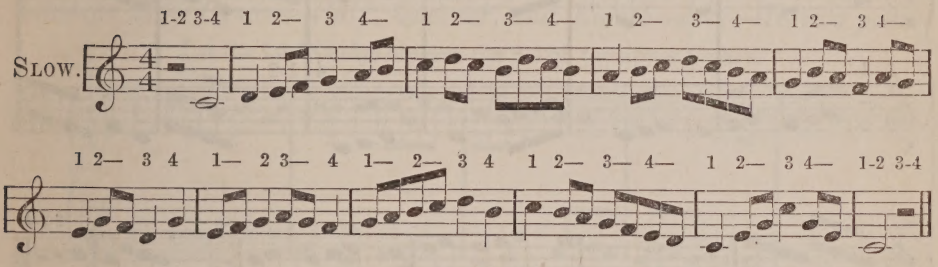
We now pass to the study of the Eighth-note and rest. It is to be observed that, as it requires 8 Eighth-notes to fill a measure in Common Time, while there are but four beats in the measure, we must necessarily sing two notes in the time of one beat. To effect this correctly, the hand must be very steady, and wait until the *unaccented* note be sung before the next beat. *Accented* notes are those that come on the beat, and *unaccented* those that come between the beats. The latter case is new to the class and is a peculiarity of the Eighth-note; therefore, let a close attention be given to the figures which indicate the beats over the notes: the short line placed after each number will be a warning to hold the hand steady after each beat embracing two Eighth-notes or one Eighth-rest and one note. With regard to the Eighth-rest, when it occurs on the beat, care

must be taken not to strike the next beat until after pronouncing the note (unaccented) which follows the rest. When the rest comes *after* the beat, the hand remains steady while the rest is counted aloud.

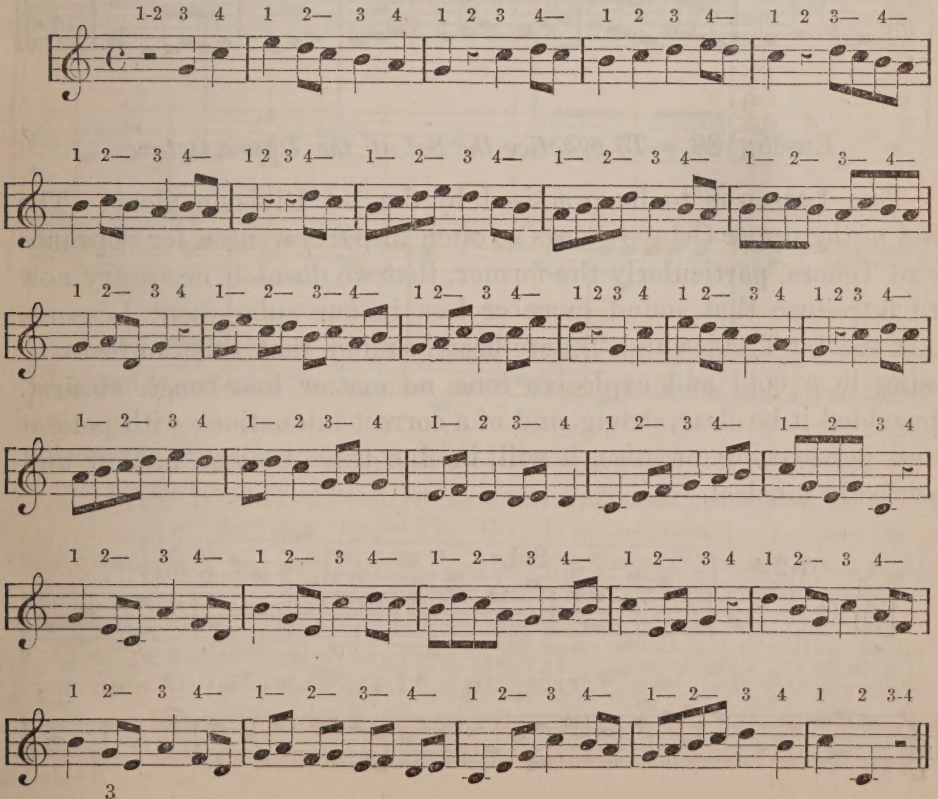
LESSON 22.—*The Scale with Eighth-notes and Rests.*



LESSON 23.—*Exercise on Eighth-notes.*



LESSON 24.—*Quarter and Eighth-notes—Commencing on the 5th Degree.*

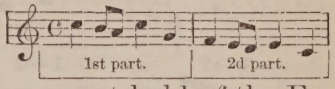


LESSON 25.—*Half, Quarter, and Eighth-notes—In two parts.*

LESSON 26.—*To practice the Sol of the Upper Octave.*

This Lesson is to be practised by the 1st Division alone. The Sol of the upper Octave occurs so often in parts written for Sopranos and Tenors, particularly the former, that we deem it necessary now to introduce that sound more or less in our subsequent Lessons. Let the 1st Trebles and Tenors bear in mind that this Sol is to be sung in a bold and explosive tone, no matter how rough at first, provided it be clear, strong, and of a correct intonation: with patient and persevering practice, it will, in due time, become mellow and perfectly musical.

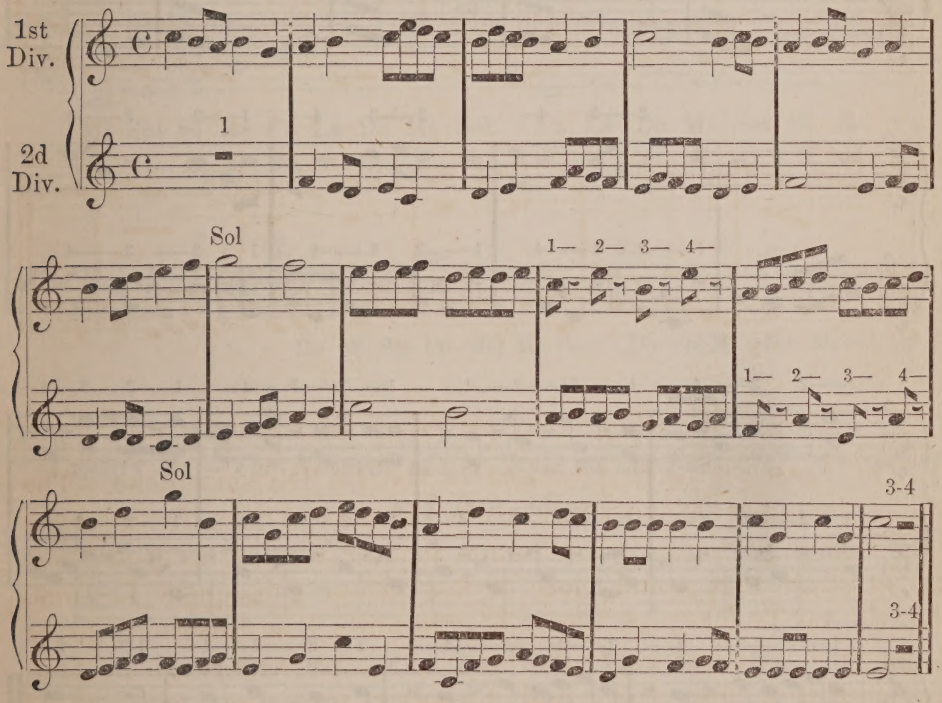
In the following Lesson, 27, the 2d part, after one measure-rest, reproduces the phrases of the 1st part a Fifth below. As the 2d Division enters upon the 4th degree, Fa, (which is not one of the notes of the key-chord), the pitch of that Fa should be taken one degree below Sol, which is the last note of the 1st measure sung by the 1st Division. When drilling the 2d Division, let the teacher sing to the class the 1st measure of the 1st part, and then follow at once with the entering measure of the 2d part, thus:



by that means, the 2d Division will soon get a correct hold of the Fa.

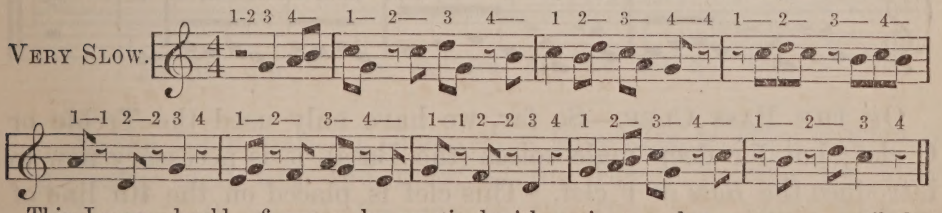
LESSON 27.—*Canon—Half, Quarter, and Eighth-notes—In two parts.*

Let the 1st Division observe the Sol of the upper Octave.



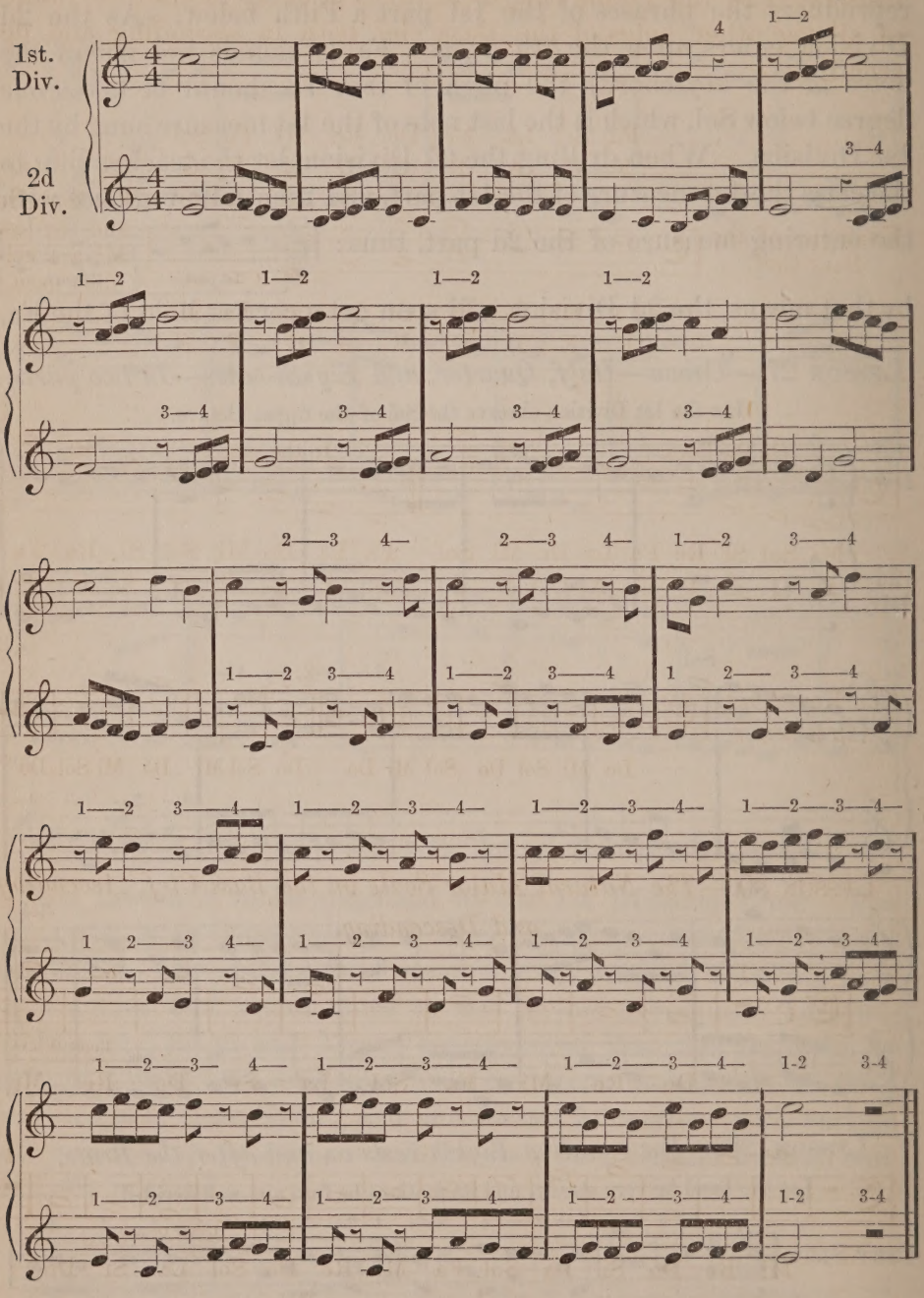
LESSON 28.—*For counting Eighth-rests on and after the Beats.*

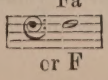
Let the hand be very steady, and its motions be firm and well decided.



This Lesson should, of course, be practised with patience and perseverance until the class succeed in singing it correctly and smoothly. Its ultimate attainment will well repay the labor it may cost.

LESSON 29.—*Half, Quarter, and Eighth-notes with Rests—In two parts.*

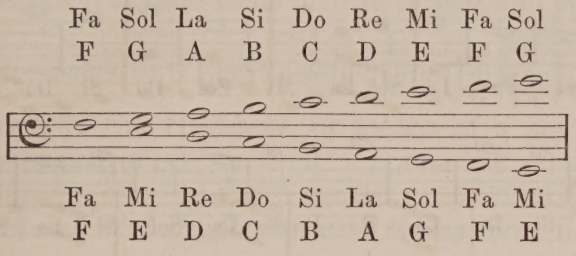


OF THE BASS CLEF.—So far, we have only used the Treble or G clef; but for deep male voices (the Bass), it is necessary now to introduce the *Bass* or F clef. This clef is placed on the 4th line of the staff, 

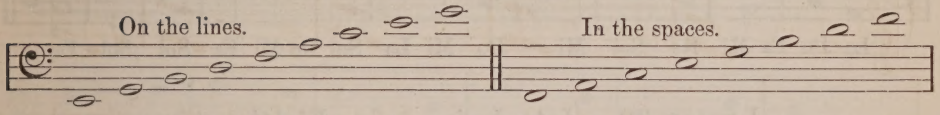
, as shown by the dots that enclose the line, and

consequently the note on that line is called F, or Fa; and, as formerly illustrated by the Treble clef, from this Fa, or F, we find the names of all the other notes of the Bass clef, both in ascending and descending.

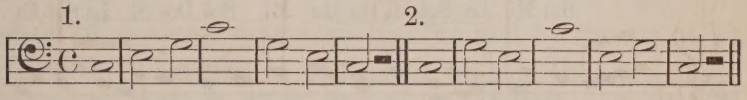
Examples of the Bass Clef.



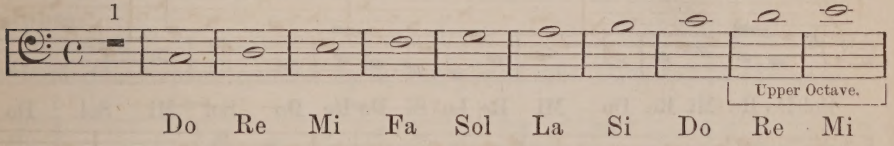
The high Sol and the low Mi are seldom used.

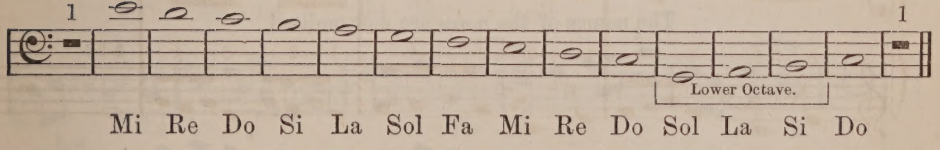


The Key-chord. (*To be sung.*)



LESSON 30.—*The Natural Major Scale on the Bass Clef, Ascending and Descending.*



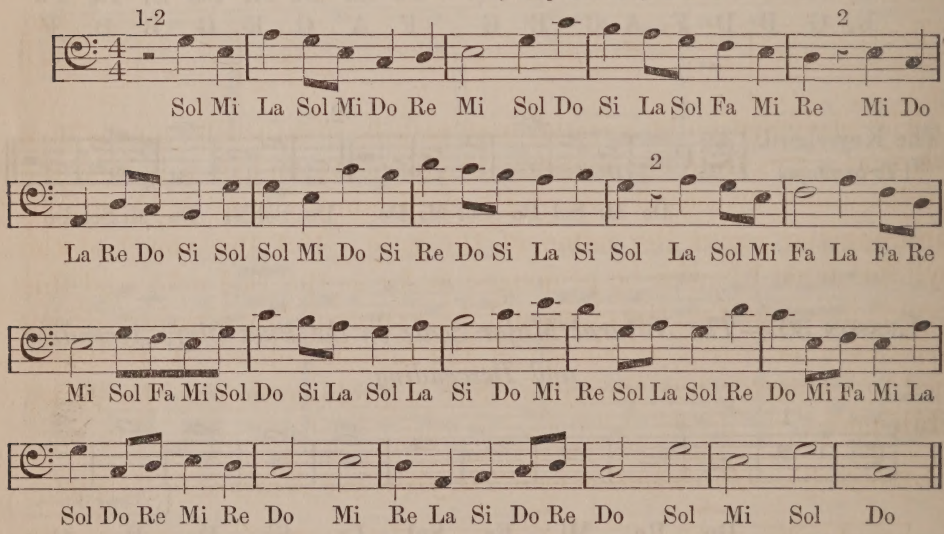


As the Tenor part, in Choruses or Quartetts, is often written on the same staff with the Bass, let the Tenors practise the above scale, and all special Lessons on the Bass clef, along with the Bassos.

Lesson 31.—*Bass Clef, with Whole, Half, and Quarter-rests.*

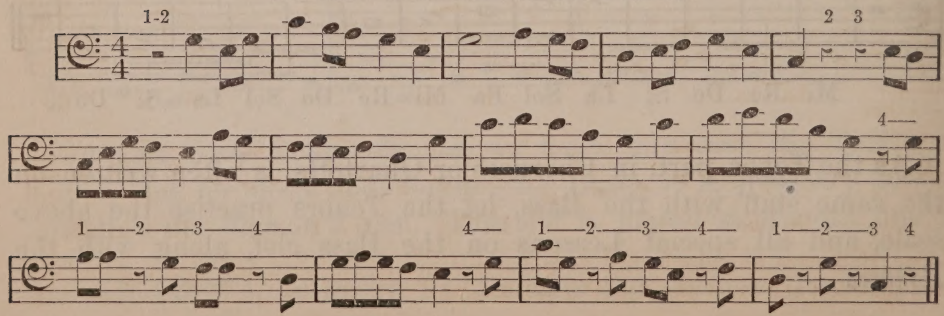
3-4
Do Re Mi Sol Fa Mi La Sol Fa Mi Fa
3-4
Re Mi Fa La Sol Fa Mi Sol Do Si Do Sol La Si
3-4
Do Re Si Do La Re Do Si La Sol Si La Sol Do Si Do
3-4
or
3-4
La Do Fa Mi Re Sol Mi Do Mi La Sol Do Mi Fa Sol Sol Do

Lesson 32.—*Introducing a few Eighth-notes.*

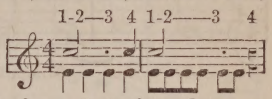

1-2
2
Sol Mi La Sol Mi Do Re Mi Sol Do Si La Sol Fa Mi Re Mi Do
2
La Re Do Si Sol Sol Mi Do Si Re Do Si La Si Sol La Sol Mi Fa La Fa Re
Mi Sol Fa Mi Sol Do Si La Sol La Si Do Mi Re Sol La Sol Re Do Mi Fa Mi La
Sol Do Re Mi Re Do Mi Re La Si Do Re Do Sol Mi Sol Do

Lesson 33.—*Quarter and Eighth-notes, with Rests.*

The names of the notes are now omitted.

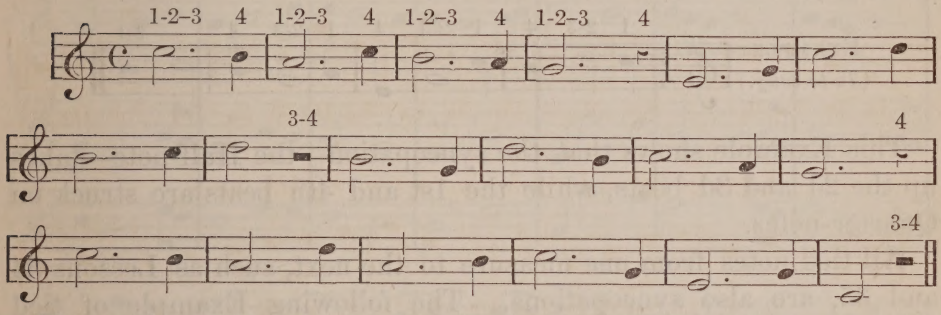


OF DOTTED NOTES AND PROLONGATION.—The duration of any note may be prolonged by means of a *dot* placed after it, and that dot increases the duration of the note *one-half*. The Whole-note is dotted in a special kind of Time only, of which more anon. The dotted Half-note receives *three* beats instead of two, and is, therefore, equal to 3 Quarter-notes, or 6 Eighth-notes, thus:



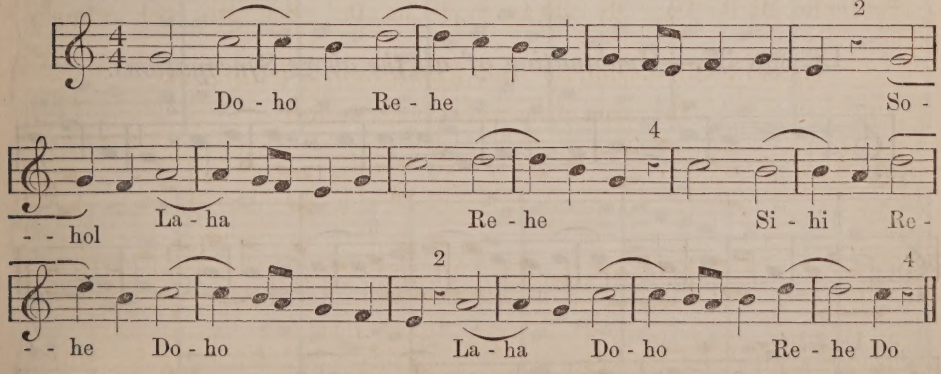
The prolongnation of the Half-note, by means of a dot, is always within the same measure.

LESSON 34.—*Dotted Half-notes, each taking three Beats.*



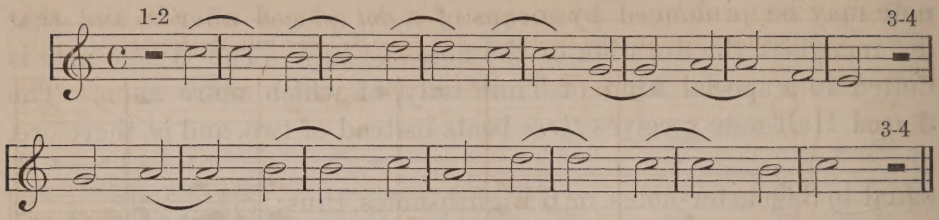
The prolongation of a sound may also be obtained by means of a *tie*, thus, ⁀ from one measure to the next; and in this case, the prolongation, or second note of the tie, is simply to be held without pronouncing again the name of the note. But the vowel of the syllable must likewise be prolonged as far as the tied note, and this prolongation of the vowel should be expressed by a rather strong aspiration, or stress, as shown in the Lesson below. A Half-note tied to a Quarter has the same effect of prolongation as the dotted Half-note.

LESSON 35.—*Prolongation by a Tie, from one Measure to the next.*



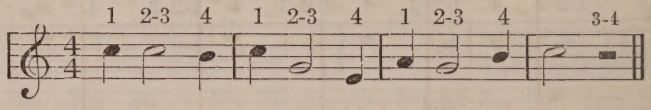
Two Half-notes may also be tied from one measure to the next, and both together will have the effect and exact duration of a Whole-note.

LESSON 36.—*Tied Half-notes,*



OF SYNCOPATIONS.—A long note placed between two notes of a shorter duration is called a *Syncopation.* For instance, a Half-note will syncopate when it is placed between two Quarter-notes in the same measure.

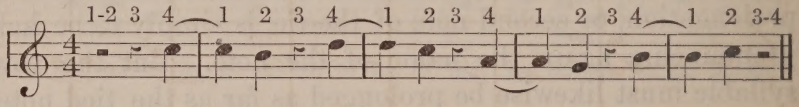
EXAMPLE: (*To be sung.*)



This Example shows that the syncopation—the Half-note—takes up the 2d and 3d beats, while the 1st and 4th beats are struck on Quarter-notes.

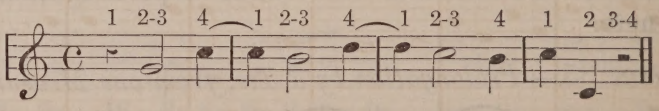
All tied notes from one measure to the next, such as Lessons 34 and 35, are also syncopations. The following Example of tied Quarter-notes is another case of the same:—

EXAMPLE: (*To be sung.*)

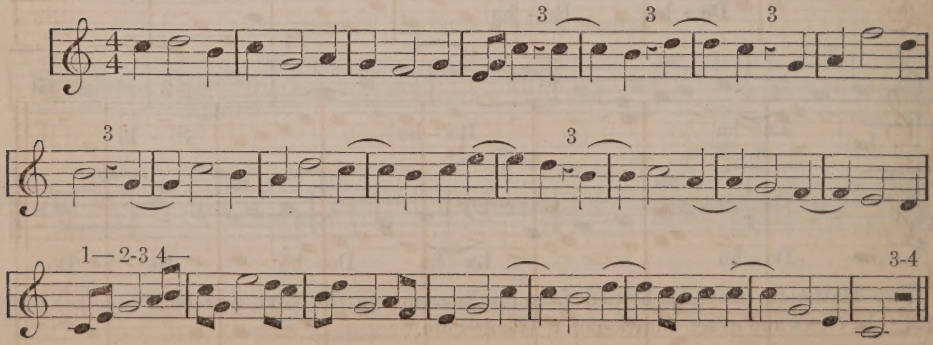


Half-notes and tied Quarter-notes will give a series of syncopations of exactly the same duration, as seen below.

EXAMPLE: (*To be sung.*)



LESSON 37.—*Combination of all the above Syncopations.*

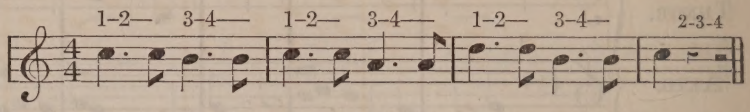


Lesson 38.—*Dotted Half-notes and Syncopations—In two parts.*

The Alto part, or 2d Treble, is written on a separate staff: this part is the same as the Bass, and is to be practised together with the latter. The Tenor will sing with the Sopranos.

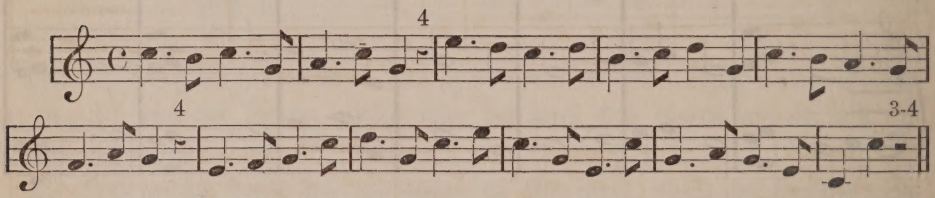
Like the dotted Half-note, the dot placed after a Quarter-note will increase its duration one-half, with this difference, that the prolongation of the Quarter-note occupies a half-beat only, and that this half-beat has to be completed with an Eighth-note.

EXAMPLE:
(*To be sung slow.*)



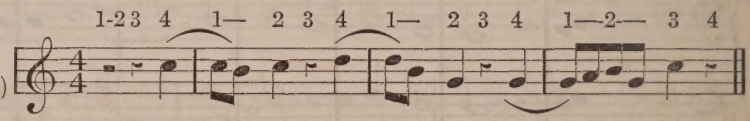
This Example shows, that the 2d and 4th beats are struck on the dot, or prolongation of the Quarter-note, and the Eighth-note which follows the dot completes the beat; in other words, each Eighth-note is to be sung after beating upon the dot.

LESSON 39.—*Dotted Quarter-notes followed by Eighth-notes.*



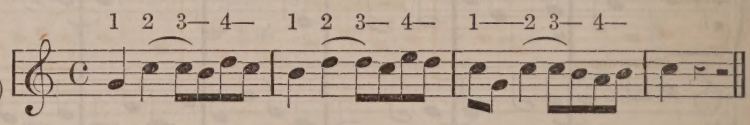
The effect of dotted Quarter-notes is also produced by a prolongation of the Quarter-note from the 4th beat of one measure to the 1st beat of the next. In this case, which is again a syncopation, the tie is from a Quarter-note to an Eighth-note.

EXAMPLE:
(*To be sung slow.*)



The prolongation of a Quarter to an Eighth-note is again obtained by a tie from the 2d to the 3d beat of the same measure.

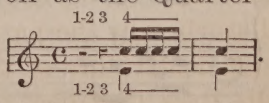
EXAMPLE:
(*To be sung slow.*)



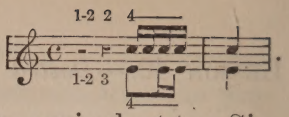
As the 1st and 2d Trebles (Soprano and Alto) are often written on the same staff, we shall begin to adopt that disposition of parts. Therefore, in the following Lesson, 39, the Soprano and Tenors will sing the notes that have their stem turned *upwards*, and the Altos those with stems turned *downwards*. This division of the class (the Altos) should first practise their part alone, so as to acquire early the habit of reading an *under-part*, without being embarrassed or disturbed by the part written above theirs on the same staff. When sufficiently sure of their part, they will practise it again along with the Bass Division.

LESSON 40.—*Dotted Quarter-notes, and Ties of Quarter with Eighth-notes—In two parts.*

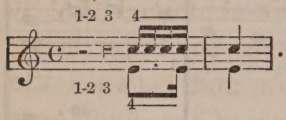
We now pass to dotted Eighth-notes which, though at first apparently difficult on account of the short duration of the Sixteenth, will be easy to comprehend by means of the following analysis. In the first place, the class know already that the Eighth-note is equivalent to two Sixteenth-notes, and that, therefore, a Quarter-note is equivalent to 4 Sixteenths. Taking this last ratio as a basis, we find that the 4 Sixteenths take up but one beat as well as the Quarter-note itself, as shown in the appended Example:



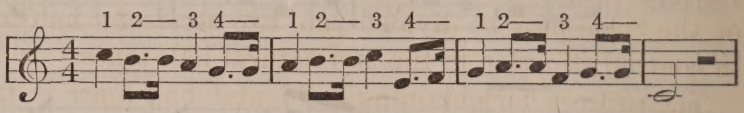
Now, if we divide the Quarter-note into one Eighth and two Six-

teenths, we obtain again the same single beat: 

Finally, if we dot the Eighth-note, that dot will be equivalent to a Sixteenth, and now one single Sixteenth will suffice to complete the beat:



EXAMPLE:
(*To be sung slow.*)



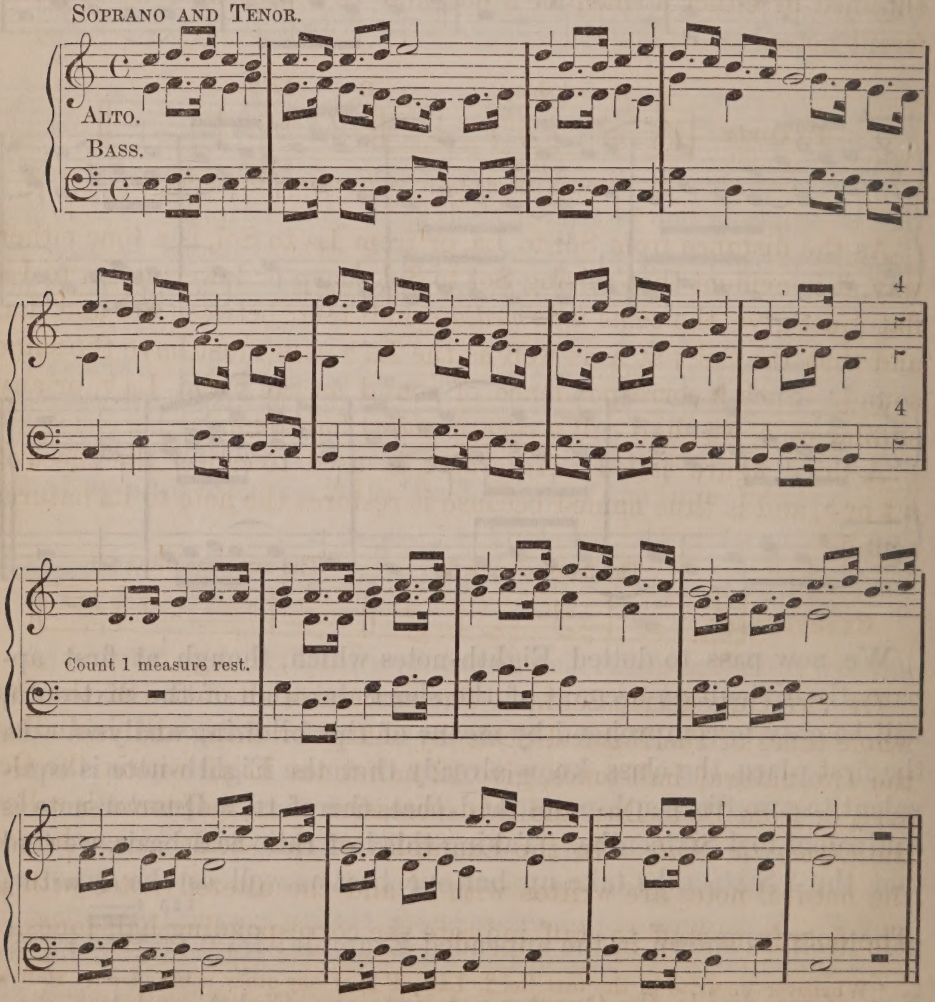
LESSON 41.—*Dotted Eighth-notes—In two parts.*

N. B.—The Altos will observe that their part is a little different from the Bass in the last two measures.

SOPRANO AND TENOR.

ALTO.

BASS.

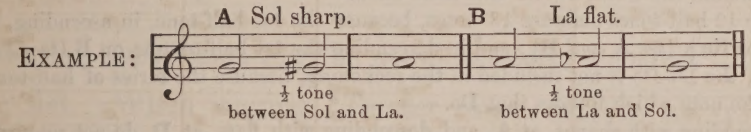


CHAPTER V.

ON SHARPS AND FLATS, OR ACCIDENTAL HALF-TONES.

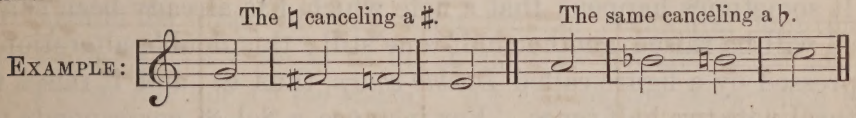
When treating of the Scale (page 5), we have explained that it is composed of five tones and two natural half-tones, the latter being found between the 3d and 4th degrees, Mi to Fa, and between the 7th degree and the Octave, Si to Do. Now, each of the five tones of the Scale may be divided into two *accidental* half-tones, so called in contradistinction to the two natural half-tones.

The process for obtaining accidental half-tones is two-fold:—1st. A figure called a *sharp*, ♯, and prefixed to a note, will *raise* that note a half-tone; 2d. Another figure called a *flat*, ♭, will *depress* the note a half-tone. It follows that the same accidental half-tone can be obtained by either a sharp or a flat, and be represented by two different notes.



As the distance from Sol to La, or from La to Sol, is a tone either way, it is evident that raising Sol to Sol sharp or lowering La to La flat must give the *same intermediate* half-tone between Sol and La, and that the Sol ♯ at A as well as the La ♭ at B must have the same sound. Such a correspondence of sound as Sol ♯ and La ♭, or any similar case, we shall call a *corresponding* half-tone.

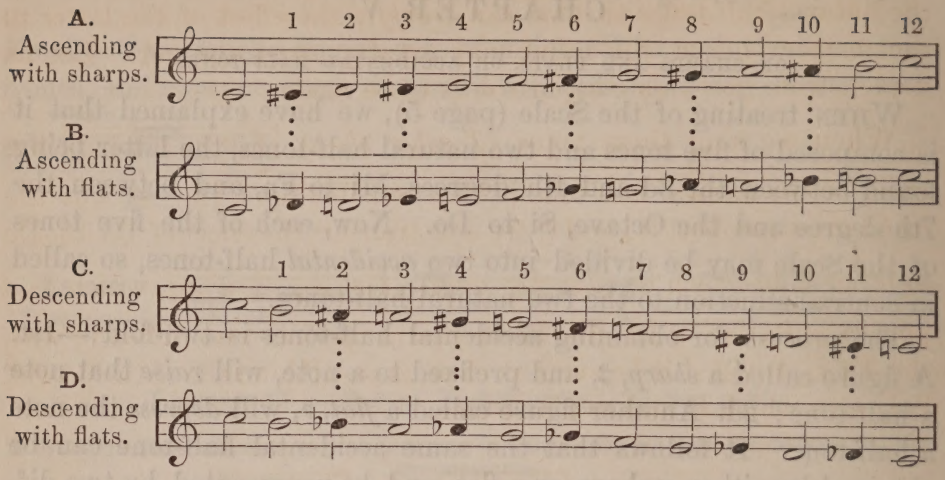
A third figure called a *Natural*, ♮, is used to cancel the effect of a ♯ or ♭, and is thus named because it restores the note to its natural sound.*



Of the Chromatic Scale.—The successive alteration of the five whole-tones of the Natural Scale by sharps or flats, will, including the two natural half-tones, give 12 half-tones in all within the Octave, or from Do to Do; and this succession of 12 half-tones is called the *Chromatic Scale*. In the Examples of this Scale given below, the natural notes are written with 𝅗𝅥, and the altered notes with ♩. The dots from staff to staff indicate the corresponding half-tones.

* Whenever we write in the text Sol ♯, La ♭, F ♮, or any other name of note with an *accidental*, read Sol *sharp*, La *flat*, Fa *natural*, &c.

EXAMPLES OF THE CHROMATIC SCALE.


A.
Ascending with sharps.
1 2 3 4 5 6 7 8 9 10 11 12
B.
Ascending with flats.
C.
Descending with sharps.
1 2 3 4 5 6 7 8 9 10 11 12
D.
Descending with flats.

REMARKS.—1st. The figures over the notes show the rank each half-tone occupies in the Scale. They will also be useful to ascertain the number of half-tones contained in any Interval within the Octave. Of this more anon.

2d. The 12 half-tones embrace 13 notes, because the 1st half-tone, in ascending, is found on Do ♯ or Re ♭ (*see* **A** *and* **B**); and in descending the 1st half-tone is on B (*see* **C** *and* **D**); therefore, the 1st Do is not included in the reckoning, because the series of half-tones begin only on the note which follows that Do.

3d. Ascending with sharps, at **A**, and descending with flats, at **D**, do not require the use of the *natural* (♮), because the alteration by ♯ or ♭ follows the natural note; but in ascending with flats, at **B**, or in descending with sharps, at **C**, the ♮ becomes necessary to cancel the alteration that precedes the natural note.

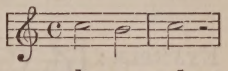
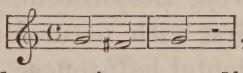
Of the notes of the two natural half-tones, Mi–Fa and Si–Do, the Mi and Si are frequently made flat, as seen in the Chromatic Scale; but if made sharps, which but seldom occurs, Mi ♯ will correspond to Fa natural, and Si ♯ to Do natural. On the other hand, Fa and Do are often made sharp, but very seldom made flat, because Fa ♭ will be the same as Mi natural, and Do ♭ the same as Si natural.

It sometimes happens that a note which has already been sharpened will be raised another half-tone still; this double alteration is expressed by a figure called *Double-sharp*, thus 𝄪, and it raises the natural note two half-tones. For instance, a Sol 𝄪 corresponds to a La natural.

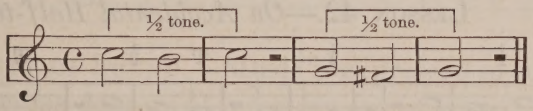
Again, if a note already made flat is to be lowered another half-tone, a *Double-flat* ♭♭, is used, thereby lowering the natural note two half-tones. Therefore, a Mi ♭♭ will correspond to a Re natural. We shall now pass to the practical study of the accidental half-tones.

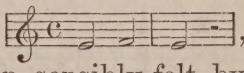
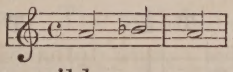
The class is already familiar with the execution and effect of the two natural half-tones of the Scale, and the accidental half-tones, though at first somewhat difficult of intonation, will become easy of appreciation if the mind enters into action as well as the ear.

We say the mind, because it is by comparing the accidental with the natural half-tones that we can *transfer* the effect of the latter to the former: hence, the mind may greatly assist the ear. Let us demonstrate how this comparison is to be made.

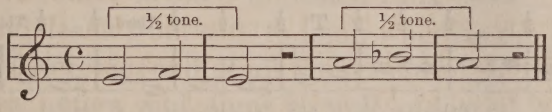
When we sing these notes (*Teacher sings*),  the effect of the natural half-tone is very sensible upon the ear, but the mind must recollect it; and if we now transfer the effect of Do–Si–Do to other notes, such as (*Teacher sings*),  , which is a perfect imitation of Do–Si–Do, we shall experience no difficulty with the Fa ♯, provided it be sung as close as possible to the natural note, Sol, with which it makes a half-tone.

EXAMPLE:
(*To be sung.*)



A similar comparison may be made to secure a correct intonation of the flat. When singing (*Teacher sings*),  , the closeness of the half-tone, Mi–Fa–Mi, is again sensibly felt by the ear, and we can easily reproduce the same effect with the following notes (*Teacher sings*),  , taking care to sing the Si ♭ as close to the La as possible.

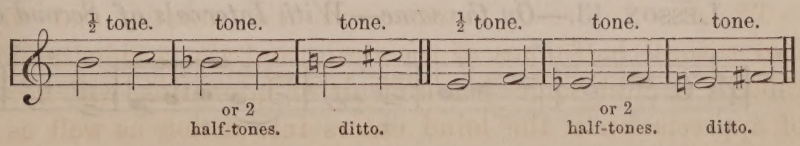
EXAMPLE:
(*To be sung.*)



It should be observed that, when singing accidental half-tones with ♯'s or ♭'s, the voice is to be checked, as it were, so as not to sing a ♯ *too flat* nor a ♭ *too sharp*. We call *singing sharp* when the intonation is too high, and *singing flat* when the intonation is too low; both of which mean *singing out of tune.*

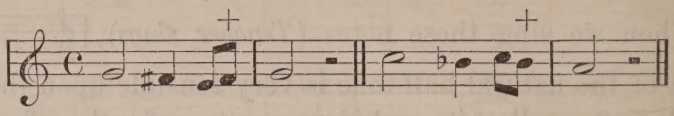
The ♯ or the ♭ will also serve to change the natural half-tones into tones, either by depressing the lower note of the half-tone or by raising the upper.

EXAMPLE:



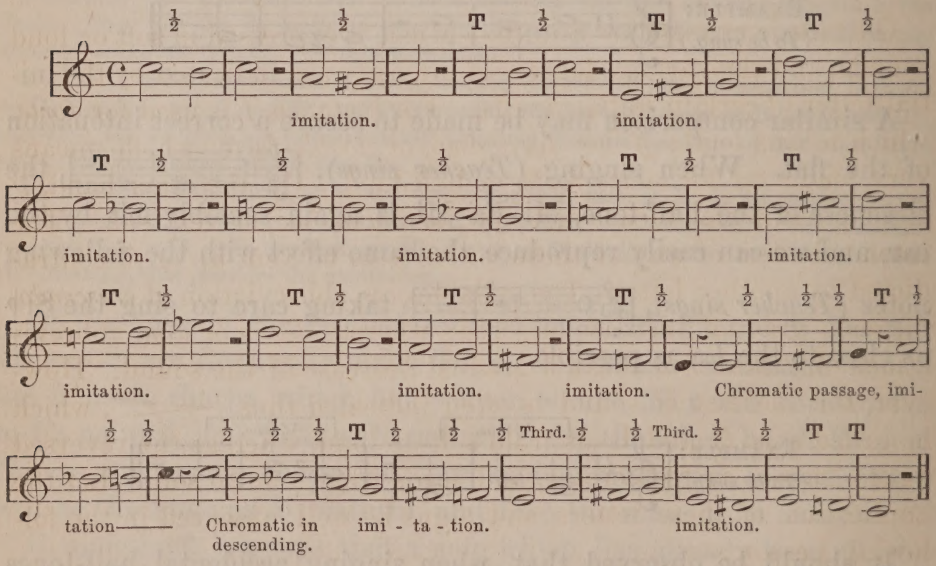
When a note either ♯ or ♭ occurs again in the same measure, the accident affects the repeated note as well as the first. Thus, in the Examples below, the Fa and the Si marked with a + are Fa ♯ and Si ♭, according to the previous accident.

EXAMPLE:



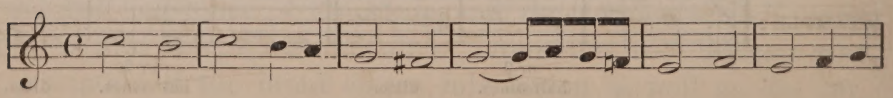
The following Lesson contains various combinations of tones and half-tones, first with natural notes, and then reproduced by introducing accidental half-tones: those reproductions are marked *imitation.* Tones are marked T, and half-tones simply ½. A series of several half-tones is called a *Chromatic passage.*

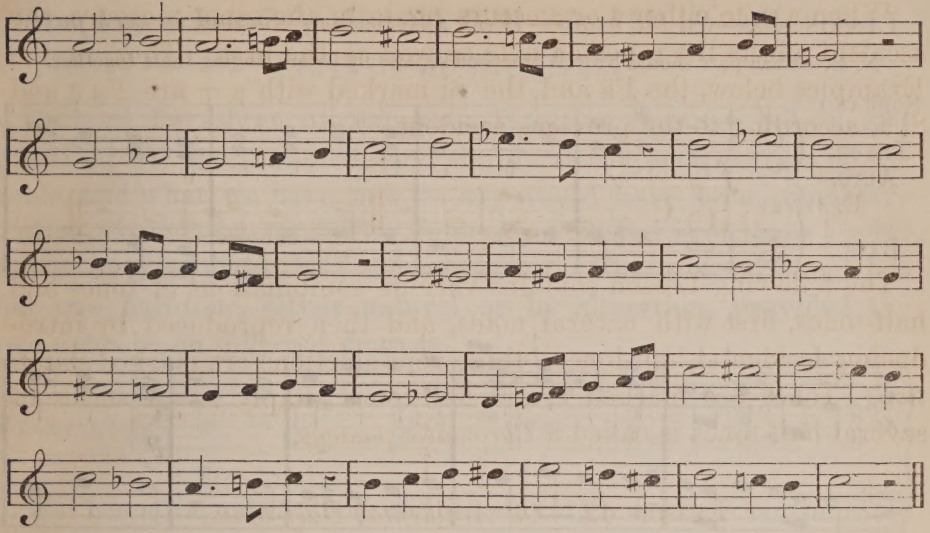
LESSON 42.—*On Accidental Half-tones.*

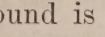
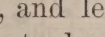


Strictly speaking, any alteration of a note by ♯ or ♭ has effect and value only in the measure in which it occurs, and though their canceling by the ♮ be absolutely necessary in the same measure, the ♮ is usually dispensed with when the natural note returns in the next measure. We have, however, inserted the ♮ in measures which follow the alterations in order to familiarize the scholars with its use and effect, and we shall continue to do so for a while.

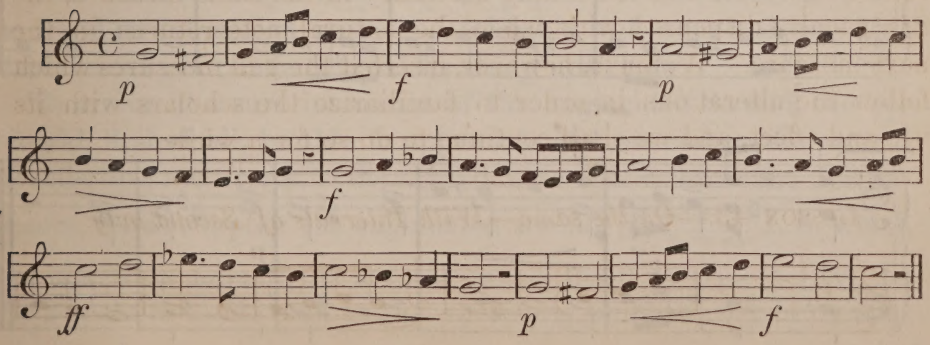
LESSON 43.—*On the same—With Intervals of Second only.*





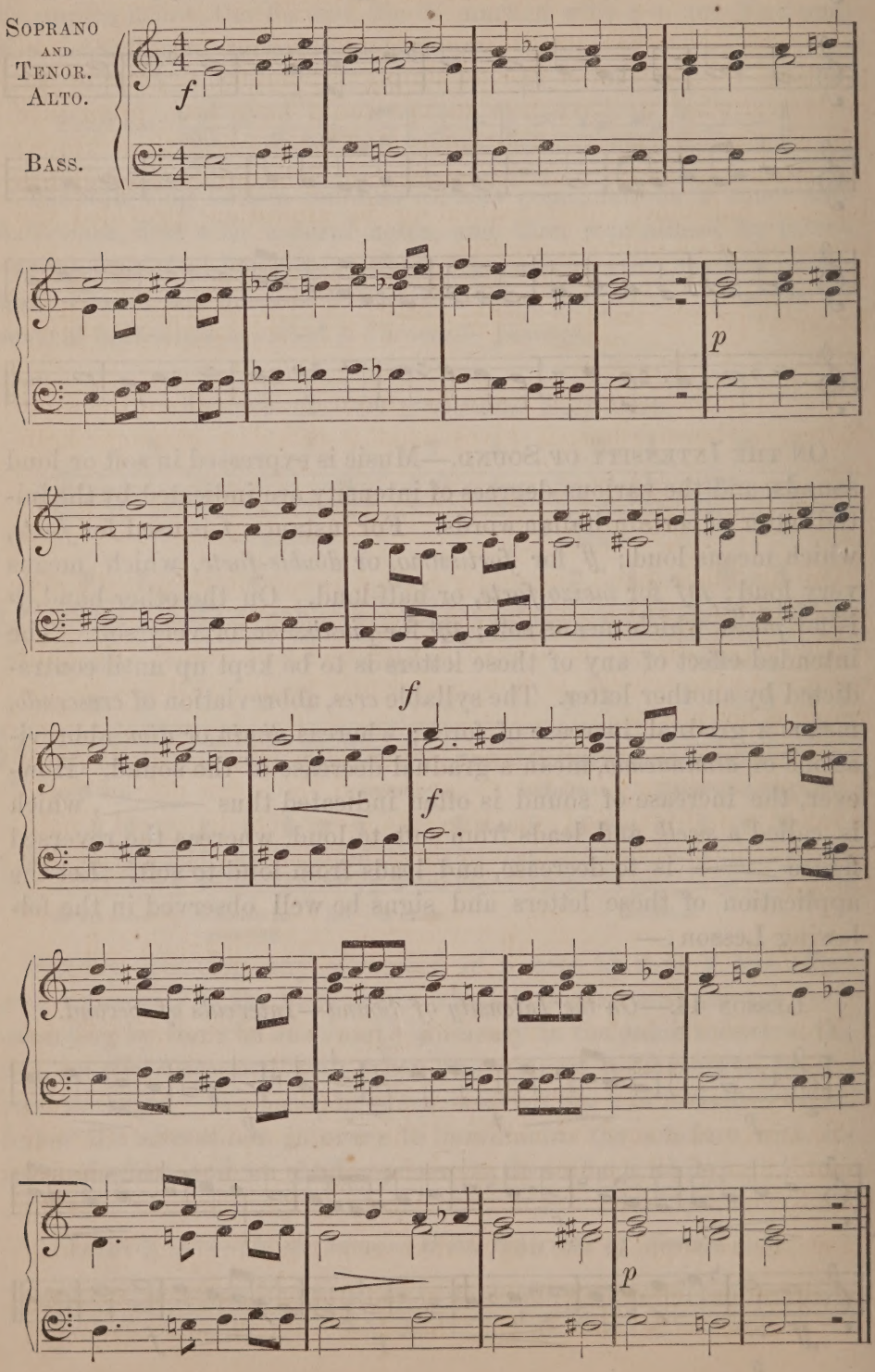
On the Intensity of Sound.—Music is expressed in soft or loud sounds, and the various degrees of intensity are indicated by the initial letter of certain italian words. For instance, *f* is used for *forte*, which means loud; *ff* for *fortissimo*, or *double-forte*, which means very loud; *mf* for *mezzo-forte*, or half-loud. On the other hand, *p* is for *piano*, which means soft; *pp* for *pianissimo*, or very soft. The intended effect of any of these letters is to be kept up until contradicted by another letter. The syllable *cres*, abbreviation of *crescendo*, means a gradual increase of force; whereas *dimin* or *dim*, abbreviations of *diminuendo*, mean a gradual decrease of the sound. However, the increase of sound is often indicated thus  , which is called a *swell*, and leads from soft to loud, whereas the reversed figure  is to decrease, and leads from loud to soft. Let the application of these letters and signs be well observed in the following Lesson:—

Lesson 44.—*On the Intensity of Sound—Intervals of Second.*



LESSON 45.—*On the same—With Intervals of Second in each part.*

N. B.—Each part should be well practised separately before singing them together.

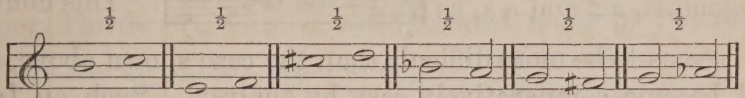


CHAPTER VI.

ANALYSIS OF INTERVALS.

ON THE INTERVAL OF SECOND.—We have thus far known and practised the Interval of Second simply as conjunct degrees of the Scale, and what we have now to say would have been premature had we given it sooner. The Interval of Second is of three kinds: the *minor*, the *major*, and the *augmented*. The minor Second has but one half-tone, either natural or by alteration, provided the two notes be on different degrees.

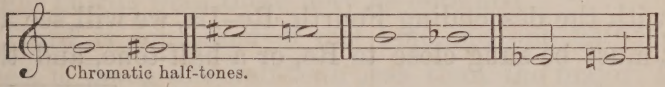
EXAMPLE:



Minor Seconds.

But when the natural note and its alteration are both on the same degree, as shown below, it gives what is called a *chromatic* half-tone.

EXAMPLE:



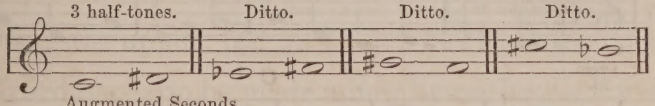
Chromatic half-tones.

On the other hand, the minor Second is sometimes called a *diatonic* half-tone, which means *from degree to degree.*

The major Second is always a whole-tone, or rather two half-tones. As the scholar is now sufficiently familiar with it, an example is not needed.

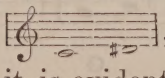
The augmented Second is quite new to the scholar. This Interval is simply an alteration of the major Second, the upper note of which is raised a half-tone, and sometimes its lower note depressed a half-tone, which, in either case, gives three half-tones to the augmented Second.

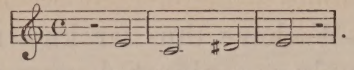
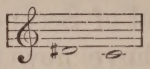
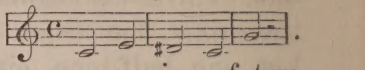
EXAMPLE:

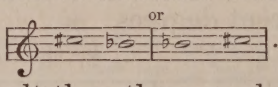
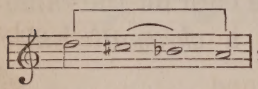
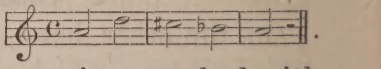


Augmented Seconds.

This Interval looks very easy on paper, but its execution is not so; and its intonation requires a tolerably well practised ear: this explains why we have delayed its study until now.

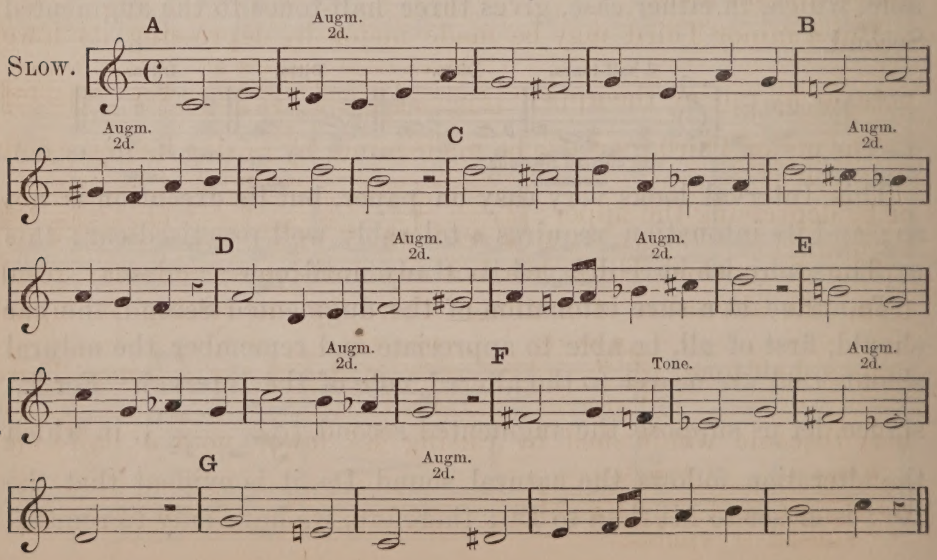
To arrive at a sure intonation of the augmented Second, the ear should, first of all, be able to appreciate and remember the natural sounds that are nearer to the altered note of the Interval. For instance, let us suppose the augmented second,  , in which the alteration follows the natural sound Do, it is evident that the Re ♯ is closer to Mi than to Do; therefore, we have only to remem-

ber the Third Do–Mi to secure the intonation of the Re ♯, taking care to sing the latter as close as possible to the Mi, thus, (*Teacher sings,*)  . On the other hand, should the alteration precede the natural note, as  we have but to remember the sound of Do, which, being the key-note, is always strongly impressed upon the ear, thus, (*Teacher sings*),  .

The augmented Second will often result from a succession of two accidentals, a ♯ and a ♭, as  . This double alteration seems to be more difficult than the case shown above, and yet it will become comparatively easy by analysis. Such an Interval as Do ♯–Si ♭ is almost always enclosed with an Interval of Fourth, as  , and it follows that, if our ear is sufficiently familiar with the descending Fourth, Re–La, we will see at once that the Do ♯ must be sung close to Re, or a half-tone, and the Si ♭ close to La, another half-tone; thus, (*Teacher sings*),  .

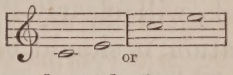
The following Lesson, 46, is divided into sections marked with letters, so that the teacher may cause the class to practice any particular section separately, and several times if necessary. We say again: the augmented Second is a rather difficult Interval, but it will be conquered by attention and study.

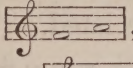
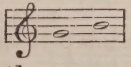
LESSON 46.—*On the Interval of Augmented Second.*

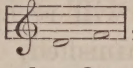
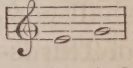
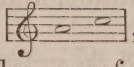
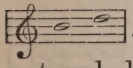


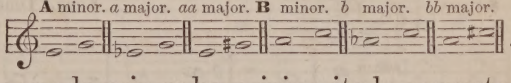
Now, let the student remember well the gradual difference between the three kinds of seconds:—minor Second, *one* half-tone;—major Second, one tone, or *two* half-tones;—augmented Second, one tone and one half-tone, or *three* half-tones.

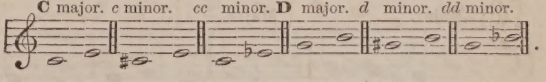
Analysis of the Interval of Third.—The class know already that Thirds are from line to line or from space to space; we shall now add that there are three kinds of Thirds:—the *major*, the *minor*, and the *diminished*.

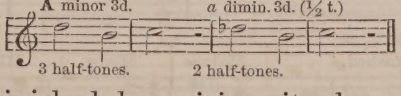
The major Third is composed of two tones, or four half-tones: three major Thirds are formed with natural notes of the Scale; namely, from the key-note to the 3d degree: 

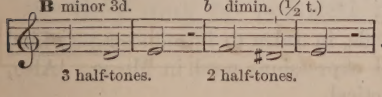
from the 4th to the 6th degree:  , and from the 5th degree to the leading-note, or 7th degree:  . It will be seen presently how other major Thirds than these may be obtained.

The minor Third is composed of one tone and one half-tone, or three half-tones, it being one half-tone less than the major Third. Four minor Thirds are formed with natural notes; namely, from the 2d to the 3d degree:  , from the 3d to the 4th:  , from the 6th degree to the Octave:  , and from the 7th degree, or leading-note, to the 2d degree of the upper Octave:  . Observe that all these minor Thirds contain one of the natural half-tones of the Scale, whereas the major Thirds given above contain none.

But a minor Third may be made major by depressing its lower note, or by raising the upper: 

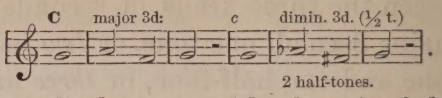
The major Third may also be made minor by raising its lower note, or by depressing the upper: 

The diminished Third has but two half-tones, and may result from the alteration of a minor Third by depressing its upper note a half-tone: 

, or a minor Third may become diminished by raising its lower note a half-tone: 

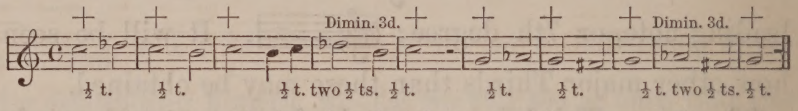
.

A diminished Third may also result from the two-fold alteration of a major Third, by depressing the upper note and raising the lower:



All the above Examples show that the last note (the *lower*) of the diminished Third is always followed by a note with which it makes a *half-tone*, as seen by the (½ t.) placed above the staff. Now, this finishing note—the (½ t.)—is the very note around which revolve, as it were, the two half-tones of the diminished Third; or, in other words, that note may become the intermediate sound between the two half-tones. An Example with the intermediate note marked thus +, will clearly illustrate this. But, being rather difficult of intonation, it should be repeated until the half-tones and the diminished Third are properly appreciated.

EXAMPLE:
(*To be sung.*)



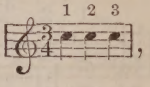
Thus, by remembering distinctly the intermediate sound of the diminished Third—be it Do or Sol as above, or any other note—the difficulty of the Interval will be considerably removed. We shall now present a Lesson which will recapitulate the three kinds of Thirds—major, minor, and diminished.

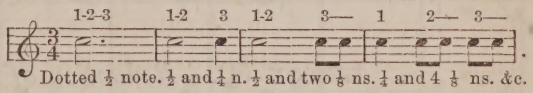
LESSON 47.—*On Thirds, with Accidentals.*

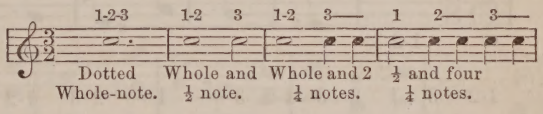
We shall suspend for a while the Analysis of Intervals, in order to introduce a new kind of TIME, and subsequently several signs, figures and expressions used in Music. Also, some important explanations, both theoretical and practical.

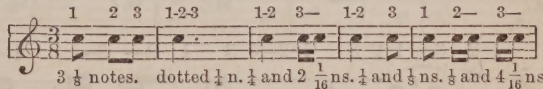
CHAPTER VII.

ON THE TERNARY TIME.

We call Ternary Time that which has only three beats in the measure: the 1st is still the down beat, the 2d is horizontally either on the right or on the left, and the 3d upwards. There are three Initials of Ternary Time, each of which represent a fraction of the Whole-note, as $\frac{3}{4}$, or 3 Quarter-notes in the measure: 

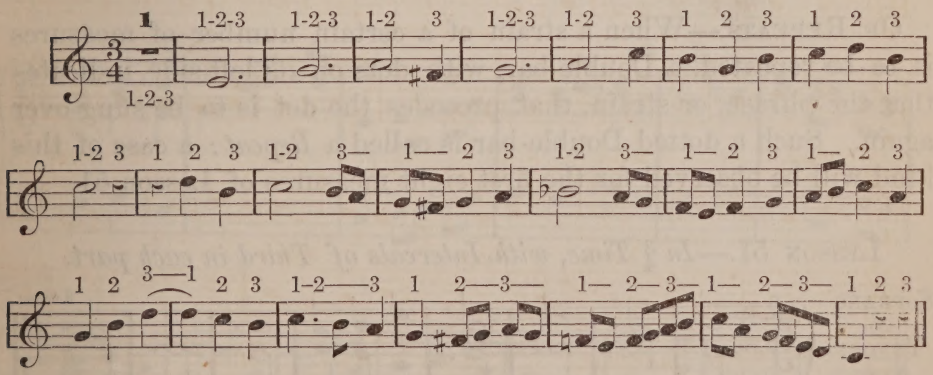
, or their equivalent, such as: 

Then the $\frac{3}{2}$, which is double of the $\frac{3}{4}$, or 3 Half-notes or their equivalent in the measure: 

Finally, the $\frac{3}{8}$, which is half of the $\frac{3}{4}$, or 3 Eighth-notes or their equivalent in the measure: 

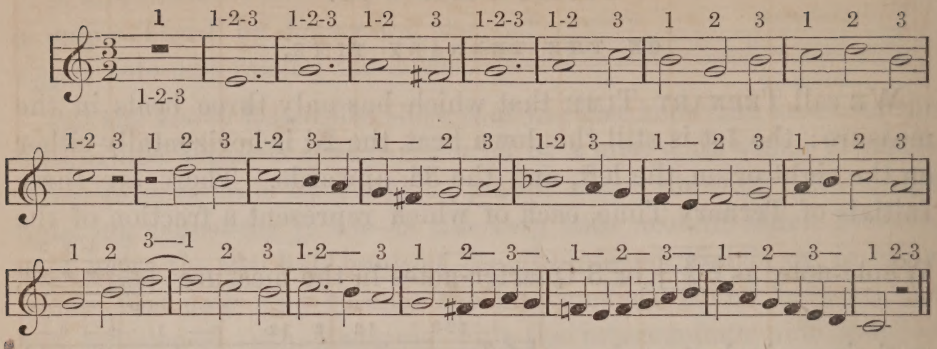
The various lengths of notes may, as before, be replaced by their equivalent rests; but a Whole-measure rest is still marked 𝄻 over the staff, no matter what lengths of note fill up the measure in any kind of Time.

Lesson 48.—*On the $\frac{3}{4}$ Time—With Intervals of Second and Third.*

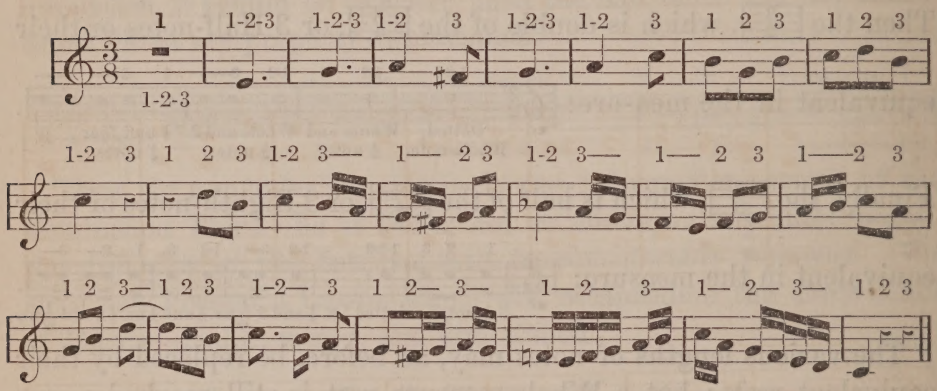


Now, the above lengths of notes may be increased into $\frac{3}{2}$ Time, or they may be reduced into $\frac{3}{8}$ Time, as exemplified in Lessons 49 and 50.

LESSON 49.—*Increase of the $\frac{3}{4}$ into $\frac{3}{2}$ Time.*



LESSON 50.—*Reduction of the $\frac{3}{4}$ into $\frac{3}{8}$ Time.*

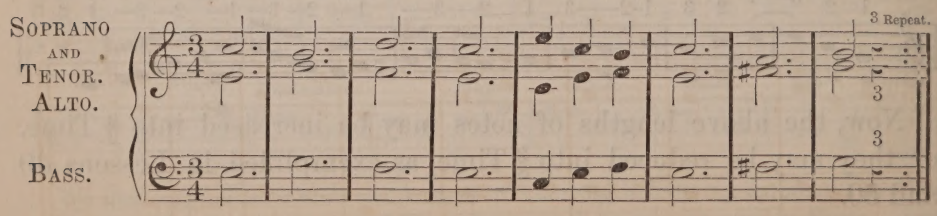


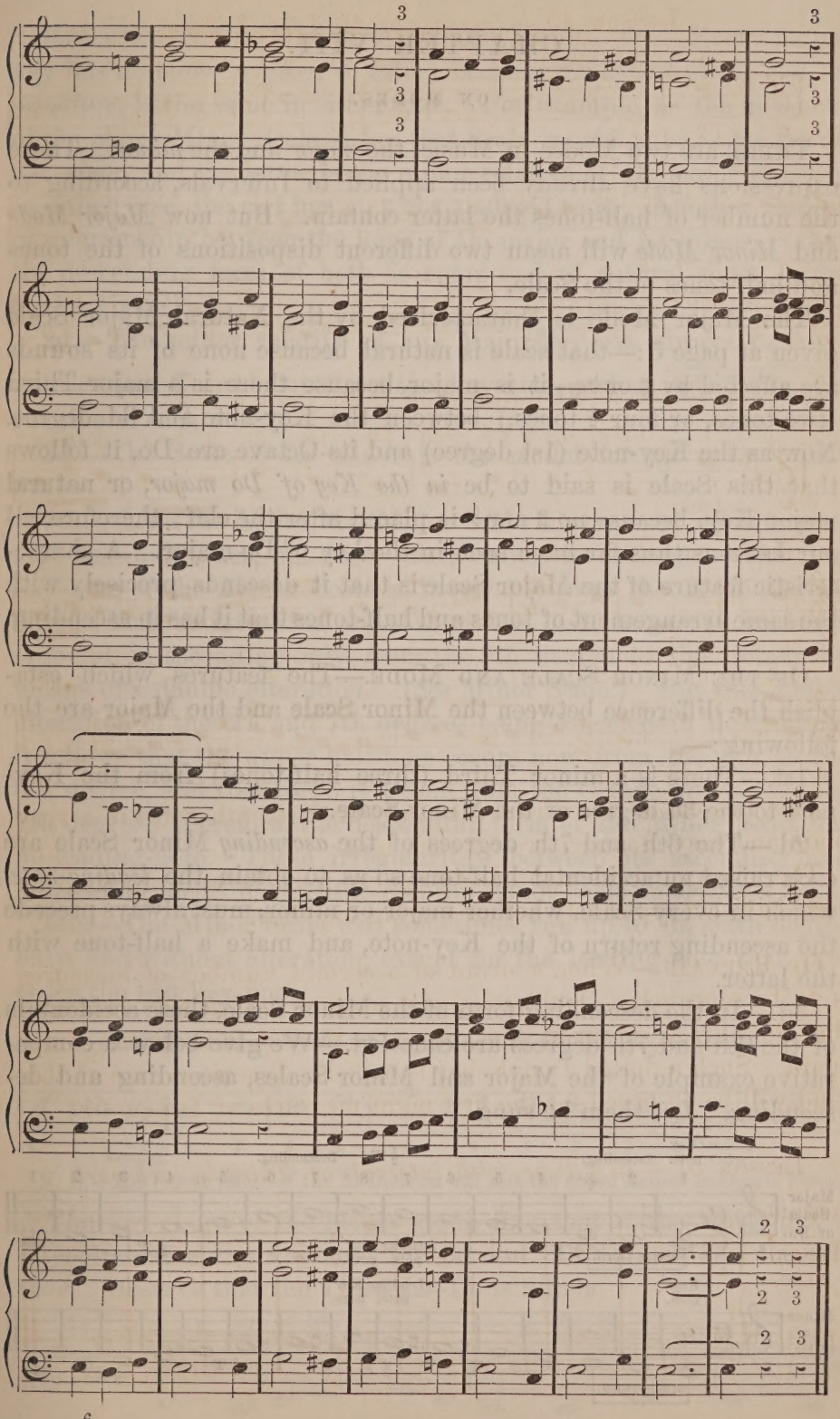
This Lesson 50 introduces the study of Sixteenth-notes in a very plain and easy manner, two for each beat.

The following Lesson, 51, in two parts, must be well practised by each Division separately before singing together.

OF REPEATS.—When a strain of a certain number of measures is to be repeated, a Double-bar, with dots on its left side, indicates that the phrase, or strain, that precedes the dot is to be sung over again. Such a dotted Double-bar is called a *Repeat:* a case of this kind will be observed for the first eight measures of Lesson 51.

LESSON 51.—*In $\frac{3}{4}$ Time, with Intervals of Third in each part.*





CHAPTER VIII.

ON MODES.

THERE are two Modes in Music, the *major* and the *minor*. These expressions have already been applied to Intervals, according to the number of half-tones the latter contain. But now *Major Mode* and *Minor Mode* will mean two different dispositions of the tones and half-tones of the Scale.

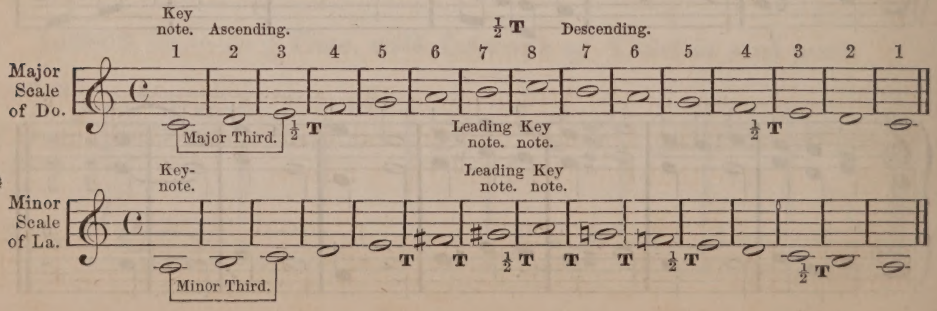
The Major Mode is characterized by the Natural Major Scale given at page 5:—that scale is natural because none of its sounds are affected by ♯ or ♭;—it is major because there is a major Third (two tones, or four ½ tones,) between the Key-note and 3d degree. Now as the Key-note (1st degree) and its Octave are Do, it follows that this Scale is said to be *in the Key of Do major*, or natural major Key, because no ♯ nor ♭ is placed after the clef; therefore, all our Lessons thus far have been in the key of Do major. A characteristic feature of the Major Scale is that it descends precisely with the same arrangement of tones and half-tones that it has in ascending.

OF THE MINOR SCALE AND MODE.—The features which establish the difference between the Minor Scale and the Major are the following:—

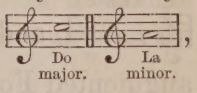
1st.—There is a minor Third (three half-tones) from the Key-note to the 3d degree of the Minor Scale.

2d.—The 6th and 7th degrees of the *ascending* Minor Scale are each raised an accidental half-tone so as to obtain the *leading-note*, which in every Scale, whether major or minor, must always precede the ascending return of the Key-note, and make a half-tone with the latter.

3d.—In the descending form of the Minor Scale, these accidentals of the 6th and 7th degrees are canceled.—We give below a comparative example of the Major and Minor Scales, ascending and descending. Let them be sung.



Remarks on the Minor Scale and Mode.—1st.—Every major key has its *minor relative*, so called because the aspect of the clef, or *signature*, is the same in either case. For example, as the key-note of the above Minor Scale is La, that Scale is said to be *in the key of La minor*, and the latter is the minor relative of Do major because, in either case, the clef has no ♯ nor ♭ affixed to it. Another feature of relationship between the keys of Do major and La minor, is that the descending form of both is composed of natural notes. (*See* Scales above.)

2d.—The minor relative of any Major-key has always its key-note a minor Third below the major key-note, such as : 

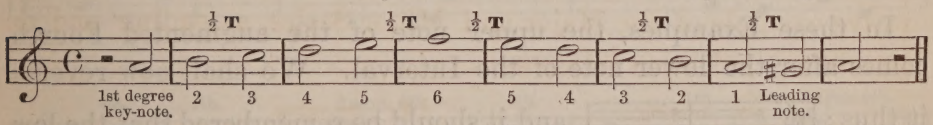
, relative of each other.

3d.—The Scale of La minor is the model for all other minor Scales.

4th.—Like the Major, the Minor Scale is composed of five tones and two half-tones, but their distribution is different. The first half-tone of the Minor Scale is invariably from the 2d to the 3d degree, both in ascending and descending, and the second half-tone is found, in ascending only, from the 7th degree to the Octave by means of a double alteration. (*See* Minor Scale.) But this double alteration of the 6th and 7th degrees being canceled in descending, it follows that the upper half-tone occurs now from the 6th to the 5th degree, and that there is a tone from the Octave key-note to the 7th degree ; therefore, the descending form of the Minor Scale has no leading-note. These irregularities between its ascending and descending forms have led to call the Minor Scale an *artificial* Scale.

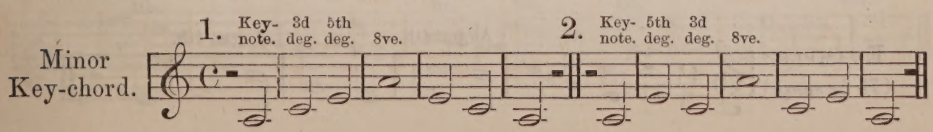
5th.—The Minor Scale will sometimes run up to its sixth degree only, and without alteration, except for the leading-note that precedes the last key-note.

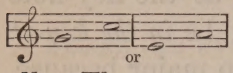
Lesson 52.—*Scale of La minor to its 6th degree only.*

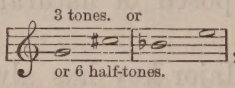


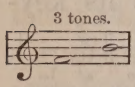
N. B.—The lowest voices of the 2d Division will sing the above Lesson an Octave lower.

The key-chord of the Minor mode, like that of the Major mode, is composed of the key-note, the 3d and 5th degrees, and the Octave. Observe that the Third La–Do is minor.

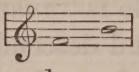


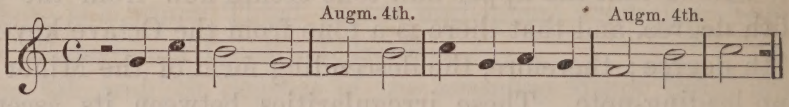
On the Intervals of Fourth and Fifth.—The Fourth and the Fifth are called *perfect* Intervals; they are neither major nor minor, but they may be augmented or diminished. The perfect Fourth: 

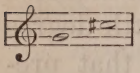
, has two tones and one half-tone, or 5 half-tones in all. The augmented Fourth has one half-tone more than the perfect Fourth, giving therefore 6 half-tones, or 3 tones; hence, its old name *tritone*. The augmented Fourth is often the result of an alteration, thus: 

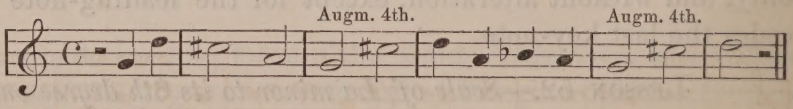
, but it exists also with natural notes: 

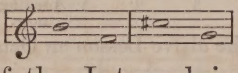
, and it should be observed that the upper sound of an augmented Fourth is always a sort of leading-note which ultimately ascends a half-tone.

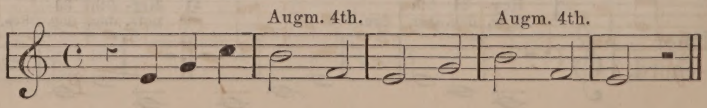
All augmented and diminished Intervals are more or less difficult of intonation, but a close attention to the sounds that precede or follow them will much lessen their difficulty. For instance, when the augmented Fourth: 
, is preceded by the Third Sol–Si, the Sol will descend one degree upon Fa, and if the ear has retained the sound Si of the Third Sol–Si, the Si of the augmented Fourth will become quite easy.

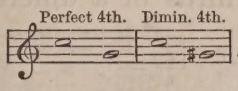
Example: (*To be sung.*) 

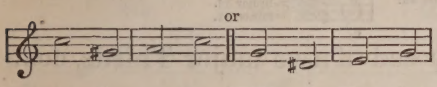
A similar combination may be made with the augmented Fourth: 
.

Example: (*To be sung.*) 

In these Examples, the upper note of the augmented Fourth comes after the lower note of the Interval. We shall now reverse it thus: 
, and it should be remembered that the low sound of the Interval is to descend ultimately one degree, Fa to Mi; therefore, the intonation of the Fa depends on remembering well the sound of Sol or that of Mi.

Example: (*To be sung.*) 

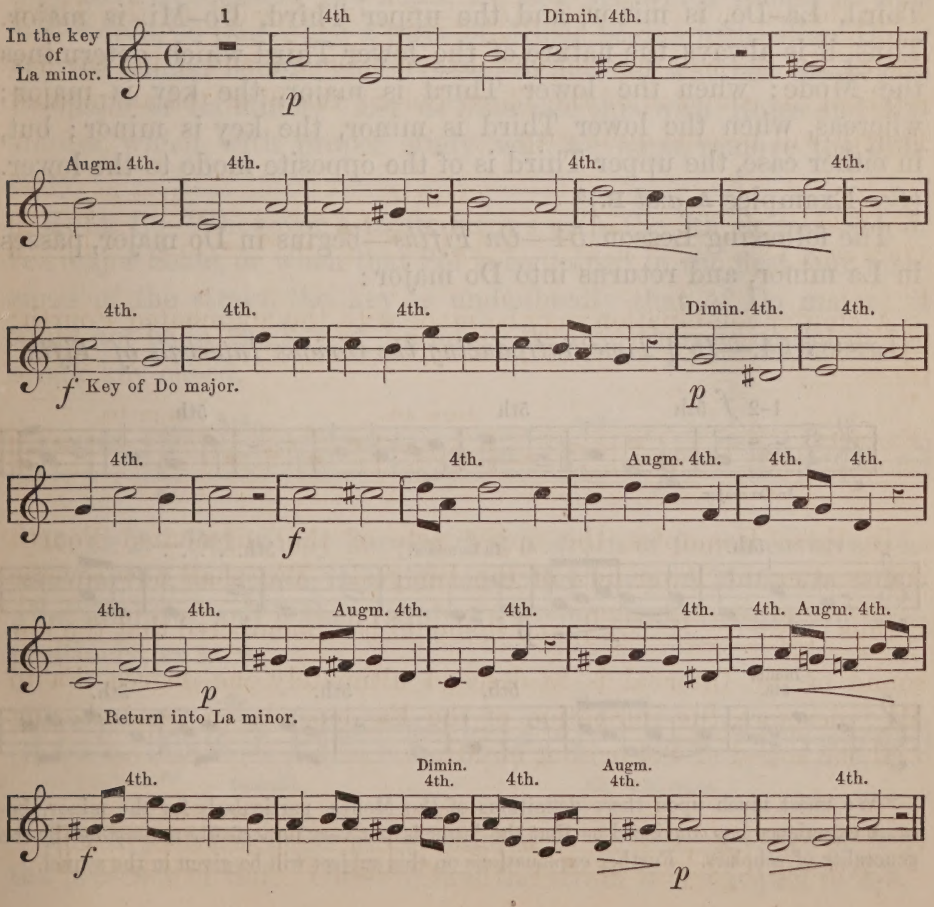
The diminished Fourth has but four half-tones, one less than the perfect Fourth; and those four half-tones cannot be changed into two tones. The alteration takes place usually with the low note of the Interval: 

. The intonation of this Interval is not difficult, because, as the alteration ascends a half-tone, G ♯ to A, that A makes a minor Third with C, 1st note of the Interval, thus: 

, and that Third is easily impressed upon the ear. We shall now embody all the above in a special Lesson, which will begin in the key of La minor, pass temporarily in Do major, and return finally in La minor.

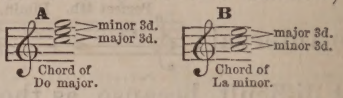
Lesson 53.—*On Various Intervals of Fourth.*

Observe the different grades of the intensity of sound. The perfect Fourths are simply marked 4th.

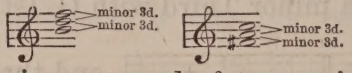


The perfect Fifth is composed of 3 tones and one half-tone, or 7 half-tones in all. A Fifth of any kind is always a compound of two Thirds, with the following distinctions:

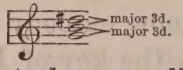
1st. The perfect Fifth has two Thirds of a different nature, or mode, one major Third and one minor:



2d. The diminished Fifth is composed of two minor Thirds, comprising 6 half-tones in all:



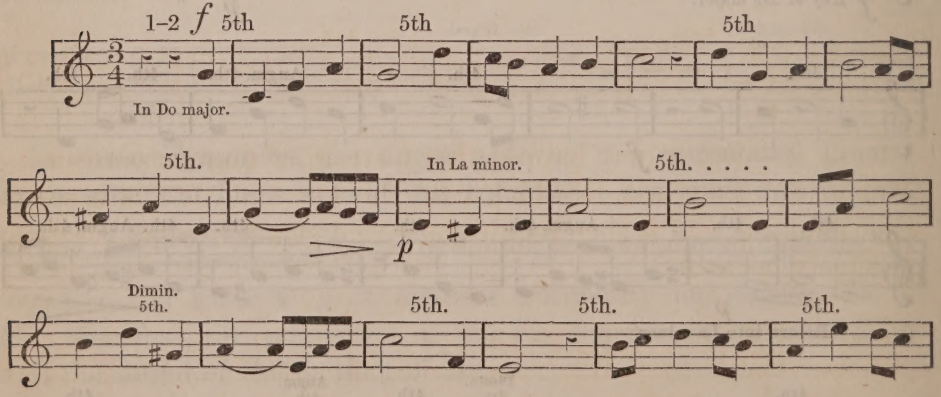
3d. The augmented Fifth is composed of two major Thirds, comprising 8 half-tones in all:



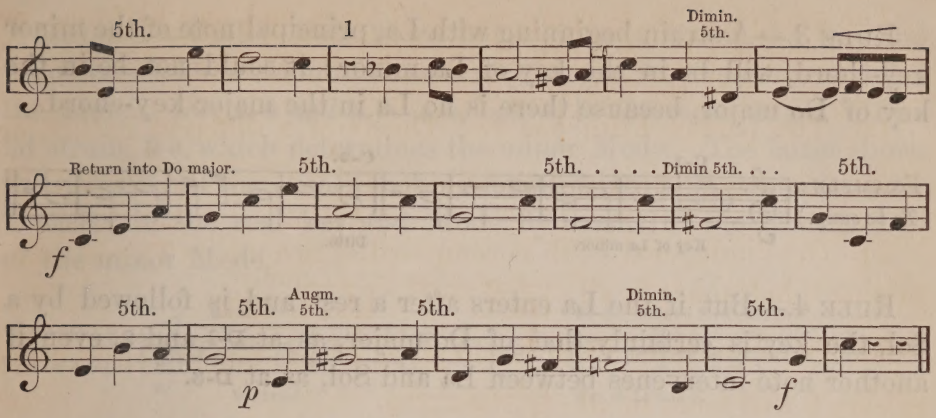
It is of great importance to know well the disposition of the two Thirds of the perfect Fifth, inasmuch as the disposition of the Thirds will always characterize the Mode of the key. Example A, above, defines the key of Do (C) major, because the lower Third, Do–Mi, is major, and the upper Third, Mi–Sol, is minor. Again, Example B defines the key of La (A) minor, because the lower Third, La–Do, is minor, and the upper Third, Do–Mi, is major. Thus, it is always the nature of the lower Third which determines the Mode: when the lower Third is major, the key is major; whereas, when the lower Third is minor, the key is minor; but, in either case, the upper Third is of the opposite mode to the lower. (*See* Examples A *and* B.)*

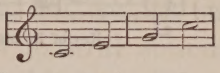
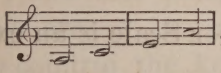
The following Lesson, 54—*On Fifths*—begins in Do major, passes in La minor, and returns into Do major:

LESSON 54.—*In* $\frac{3}{4}$ *Time, introducing the various Intervals of Fifth.*



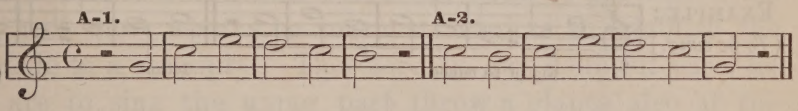
* We insist much upon these definitions of the Modes, particularly for the minor, because experience has convinced us that the latter is but very imperfectly understood by the generality of scholars. Further explanations on this subject will be given in the sequel.



Manner of Ascertaining the Key and the Mode.—We know already that the major key-chord is:  and the minor:  , each of these key-chords being the positive characteristic of its respective key and Mode. Now, observe that they have in common two notes, Do and Mi, which belong to both key-chords, so that when a piece of Music begins with either Do or Mi, the scholar is often embarrassed to find out whether the key be Do major or La minor. Let us illustrate this with Rules and Examples, which, with proper study, will, we hope, remove the difficulty.

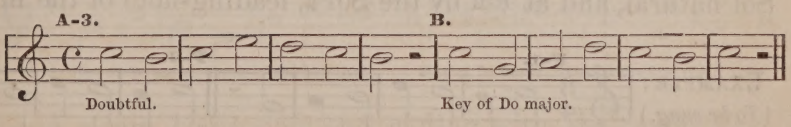
Rule 1.—Whenever a strain begins with the 5th degree, Sol, of the major Scale, or when that Sol is contained in the first four measures of the strain, the key is undoubtedly that of Do major: it could not be in the key of La minor because there is no Sol in the minor key-chord.

Example: (*To be sung.*)



Rule 2.—But it may happen that a strain of four measures contains no Sol, as at A-3, in which case the key and Mode are somewhat doubtful, and it then requires a second strain to establish them positively, as at B.

Example: (*To be sung.*)



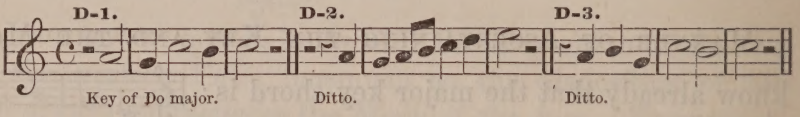
The key of Do major is determined in the 1st measure of B by the presence of Sol. Observe that the strain B is a sequel to A-3.

RULE 3.—A strain beginning with La, principal note of the minor key-chord, will be in the key of La minor: it could not be in the key of Do major, because there is no La in the major key-chord.

EXAMPLE: (*To be sung.*)

RULE 4.—But if the La enters after a rest and is followed by a Sol, the key is certainly that of Do major, as at D-1 and 2, even if another note intervenes between La and Sol, as at D-3.

EXAMPLE: (*To be sung.*)

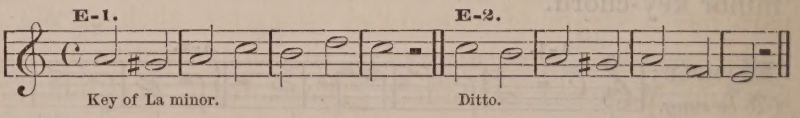


However, the descending form of the minor Scale is an exception to this rule. (*See page* 42.)

RULE 5.—The leading-note is always the 7th degree of any Scale, and, in most cases, is followed by the key-note of its own scale. In the minor Mode, the leading-note bears an accidental ♯ or a ♮, never a ♭. Its presence in a strain is a sure indication of the minor Mode, such as Sol ♯ in the key of La minor. (*See page* 42.)

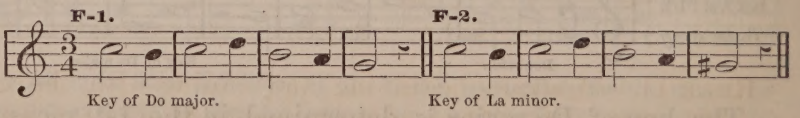
RULE 6.—The leading-note of the minor Mode may occur in the 1st measure of a strain, and that settles the key and the Mode at once, as at E-1; but it may exist only in some other measure than the first, in which case a rapid glance at the strain will readly detect it, as at E-2.

EXAMPLE: (*To be sung.*)



RULE 7.—In general, beginners should early take the habit of looking rapidly over the opening strain of a piece of Music, in order to ascertain its key and Mode; for it often happens that these will be decided only by the very last note of the strain, as at F-1 by the Sol natural, and at F-2 by the Sol ♯, leading-note of the minor Mode.

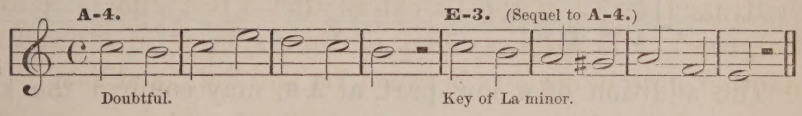
EXAMPLE: (*To be sung.*)



Observe that these two strains are alike, except in their last note.

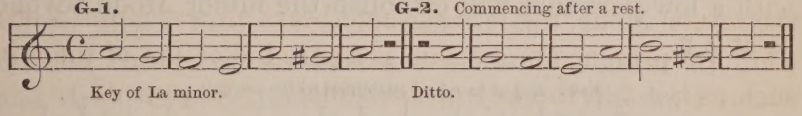
RULE 8.—Under *Rule* 2, we have given a strain the key and Mode of which are doubtful, and requiring a 2d strain to establish the same. (*See* A-3 *and* B.) A-4, below, is the same as A-3, with a 2d strain, E-3, which determines the minor Mode. The latter shows the necessity of sometimes looking forward into a 2d strain, in order to ascertain the real key and Mode by means of the leading-note of the minor Mode.

EXAMPLE: (*To be sung.*)



RULE 9.—In the descending form of the minor Scale, the minor key-note, La, is followed by Sol natural, Fa, Mi, &c., as shown on page 42; and this descending succession of natural sounds has a peculiarly strong impression of the minor Mode. However, in order to confirm the key and Mode more positively, the presence of the leading-note, Sol ♯, should be looked for in the course of the strain, as in G-1 and G-2.

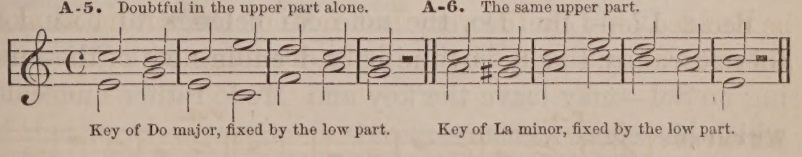
EXAMPLE: (*To be sung.*)



Compare these strains with those given under *Rule* 4.

RULE 10.—We have seen under *Rules* 2 and 8 that a strain of a doubtful key and Mode may be determined by a second strain; but these Rules apply altogether to a single Melody, or Music for one part only. Now, with Music written for two parts, if the upper part has a strain of a doubtful character, such as A-4 above, the under part will most always be so constructed as to establish the key and Mode to a certainty. Therefore, in any doubtful case, let those who are to sing the upper part throw a glance also at the lower part. A-5 and 6 will exemplify this, each of them fixing a different key and Mode through the lower part.

EXAMPLE: (*To be sung.*)

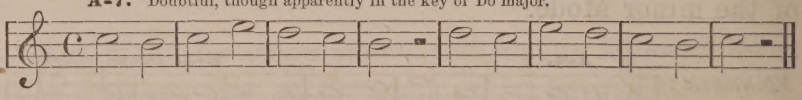

A-5. Doubtful in the upper part alone.
A-6. The same upper part.
Key of Do major, fixed by the low part.
Key of La minor, fixed by the low part.

RULE 11.—A strain beginning and ending with the major key-note, Do, is usually said to be in the major Mode: this will be quite correct if a Sol natural occurs in the course of the strain, but the

absence of Sol will render it somewhat doubtful, inasmuch as Do may belong to either the major or the minor key-chord. The following strain, A-7, is of eight measures, and, though containing no Sol natural, has much of the appearance and effect of the major Mode, because it begins and ends with Do.

A-7. Doubtful, though apparently in the key of Do major.

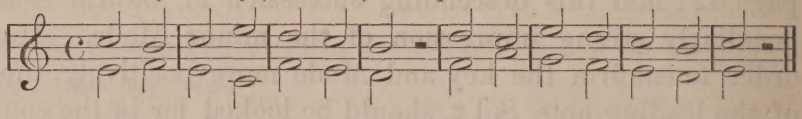
EXAMPLE: (*To be sung.*)



The addition of a low part, at A-8, may confirm the key of Do major, although the Sol occurs only in the 6th measure of that low part. The upper part is the same as A-7.

A-8. Key of Do major, confirmed by the low part.

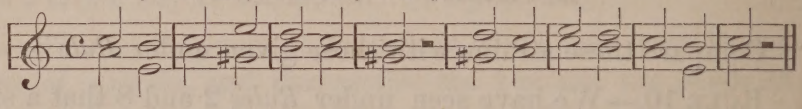
EXAMPLE: (*To be sung.*)



However, the same upper strain might happen to be combined with a low part that will establish the minor Mode beyond a doubt, as at A-9.

A-9. Key of La minor, established by the low part.

EXAMPLE: (*To be sung.*)

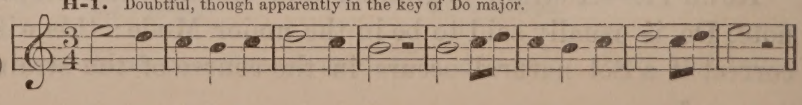


When singing such strains as A-8 or A-9 in two parts, the impression of either Mode will, of course, be very strong upon the ear; but still that organ must be tutored into it, in order to appreciate and remember the difference of effect between the two Modes. Besides, if, *before singing*, the scholars be questioned upon the key and Mode, they must be able to answer correctly, which, in such a case as A-9, can be done but by consulting and analyzing the contents of the low part. With a little practice, that will easily be arrived at.

RULE 12.—Like Do, the note Mi belongs to both key-chords; therefore, any strain beginning and ending with Mi—and containing no Sol—may leave the key and Mode rather undecided, as H-1, which has eight measures.

H-1. Doubtful, though apparently in the key of Do major.

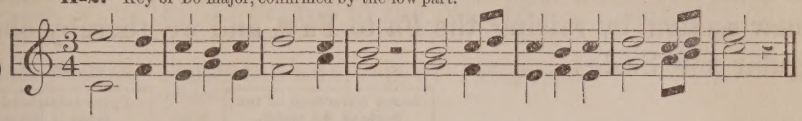
EXAMPLE: (*To be sung.*)



Examples H-2 and H-3 will again show the importance of consulting the low part. The upper part is the same as H-1.

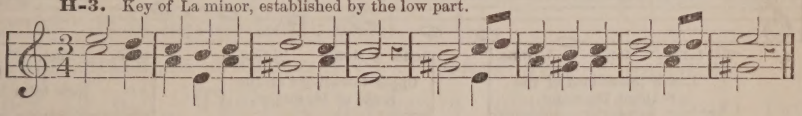
H-2. Key of Do major, confirmed by the low part.

EXAMPLE: (*To be sung.*)



H-3. Key of La minor, established by the low part.

EXAMPLE: (*To be sung.*)

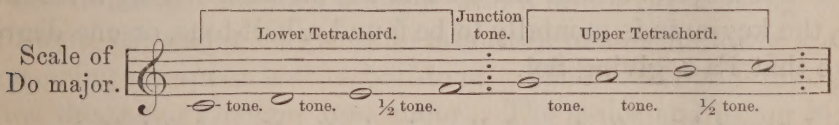


CHAPTER IX.

ON THE FORMATION OF SCALES WITH SHARPS AND FLATS.

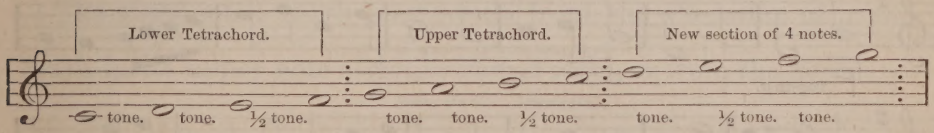
WE have already said that the Natural Major Scale given on page 5—and which we have subsequently called the Scale of Do major—is the model after which all other Scales are formed. We shall demonstrate this thoroughly, though as briefly as possible.

Our modern Major Scale is composed of two sections of four notes each, and these two sections are perfectly similar in their number and disposition of tones and half-tones. We shall retain for each section of four notes the name of *tetrachord*, given them by the ancient Greeks.*



Thus, the upper tetrachord is a perfect imitation of the lower, namely, two tones and one half-tone. Observe also, that the last note of the lower tetrachord and the first note of the upper, or their point of junction, gives a tone, Fa–Sol.

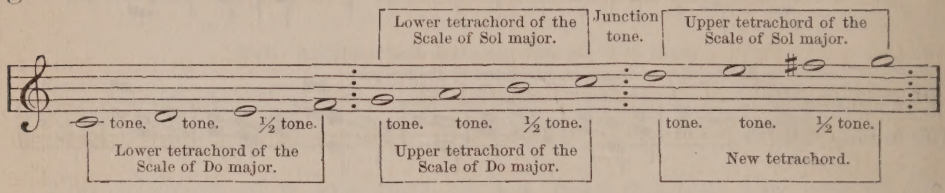
Let us now try an additional section to the above Scale:



We find that the new section is simply an extension of the Scale of Do major, but that it does not fulfill the requisite condition for a

* In Greek, *tetra*, four, and *chordè*, string. The latter word means more literally an *intestine*, which proves that the strings of the old Grecian Lyre were made of twisted intestines. With us, however, *tetrachord* will mean a standard combination of four notes, or sounds.

regular tetrachord, because the half-tone stands between the 2d and 3d note instead of being between the 3d and 4th, as in the former tetrachords. However, we can make a correct tetrachord of the new section by raising the Fa to Fa ♯, and we thereby obtain a regular new Scale:

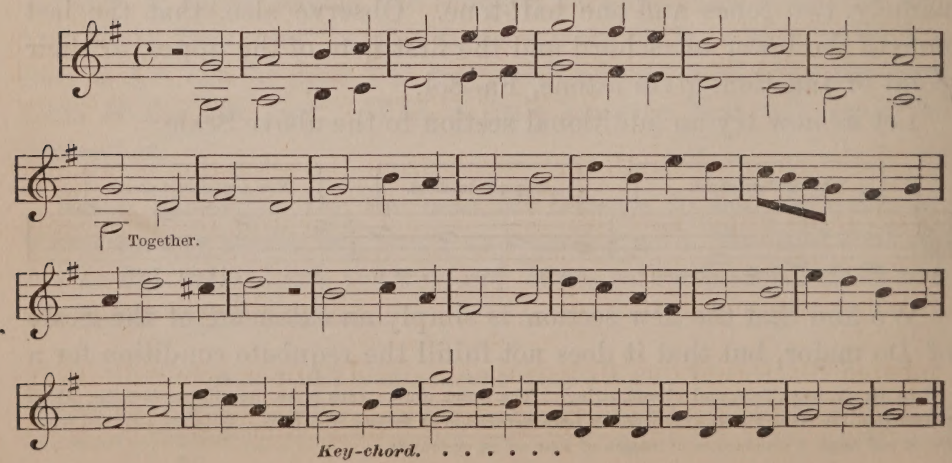

Lower tetrachord of the Scale of Sol major.
Junction tone.
Upper tetrachord of the Scale of Sol major.
tone. tone. ½ tone.
Lower tetrachord of the Scale of Do major.
tone. tone. ½ tone.
Upper tetrachord of the Scale of Do major.
tone. tone. ½ tone.
New tetrachord.

The new Scale thus obtained is that of Sol (G) major, because it begins and ends with Sol, which becomes the key-note of that Scale, and especially because its upper tetrachord contains a regular leading-note, Fa ♯, which makes a half-tone with the Octave key-note, Sol. Observe also, that the *upper* tetrachord of the Scale of Do major becomes the *lower* tetrachord of that of Sol major.

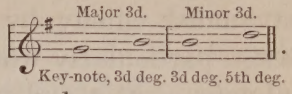
The formation of the Scale of Sol major shows the origin of the 1st *permanent* sharp, Fa ♯, so called because it is to be placed next to the clef of every staff, and will affect every Fa, high or low, that may occur in the piece of Music. One or more sharps or flats thus placed after the clef is called the *signature*, because, by pointing out at once such notes that are to be ♯ or ♭ throughout the piece, it indicates what key the piece is in. Thus, the following Lesson is in the key of Sol major, because the Fa ♯ of the signature being a leading-note, the key-note is mentally to be found a half-tone, or one degree, above that Fa ♯, giving Sol.

LESSON 55.—*Scale and Exercise in the Key of Sol Major.*

N. B.—The low voices will sing the under notes.



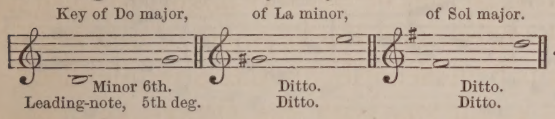
☞ Remember that, in the Scale and key of Sol major, there is a major Third, Sol–Si, from the key-note to the 3d degree, and a minor Third, Si–Re, from the 3d degree to the 5th :



We shall resume again the analysis of Intervals.

On the Interval of Sixth.—The Sixth is either minor, major, or augmented; it is never diminished.

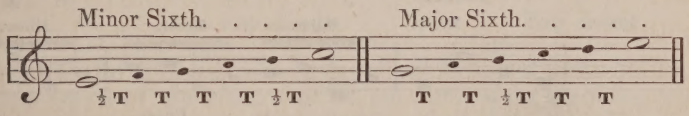
The minor Sixth is composed of 3 tones and 2 half-tones, or 8 half-tones in all. There is always a minor Sixth from the leading-note of any key and Mode to the 5th degree of the Scale:



. All other minor Sixths will be readily understood when compared with the major.

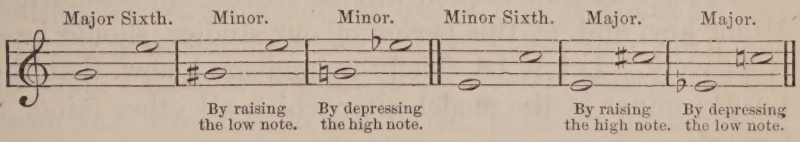
The major Sixth is composed of 4 tones and one half-tone, or 9 half-tones in all. Therefore, as the minor Sixth includes the two regular half-tones of the Scale, and the major Sixth only one, the difference of mode is easily detected. One Example of these will suffice:

Example:

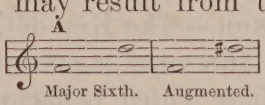


The difference between a major and a minor Sixth being only a half-tone, the major will become minor by raising its lower note, or depressing its upper note, a half-tone. The reverse will take place when the minor changes into major. The major and minor Sixths, though wide, are easy of intonation.

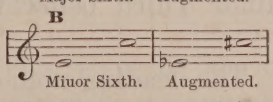
Example:



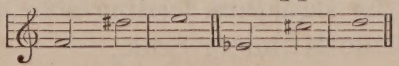
The augmented Sixth may result from the alteration of a major Sixth in its upper note:



, or from the double alteration of a minor Sixth:



; in either case, the augmented Sixth contains 10 half-tones, and its upper note will always ascend another half-tone:



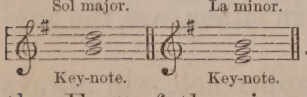
. This Inter-

val is rather difficult of intonation, inasmnch as it mostly occurs in a change of key or of Mode, or both; therefore, the ear should be guided chiefly by the Intervals that precede the augmented Sixth, particularly when the alteration comes shortly after its natural note, as at A and B.

LESSON 56.—*With various Intervals of Sixth.*

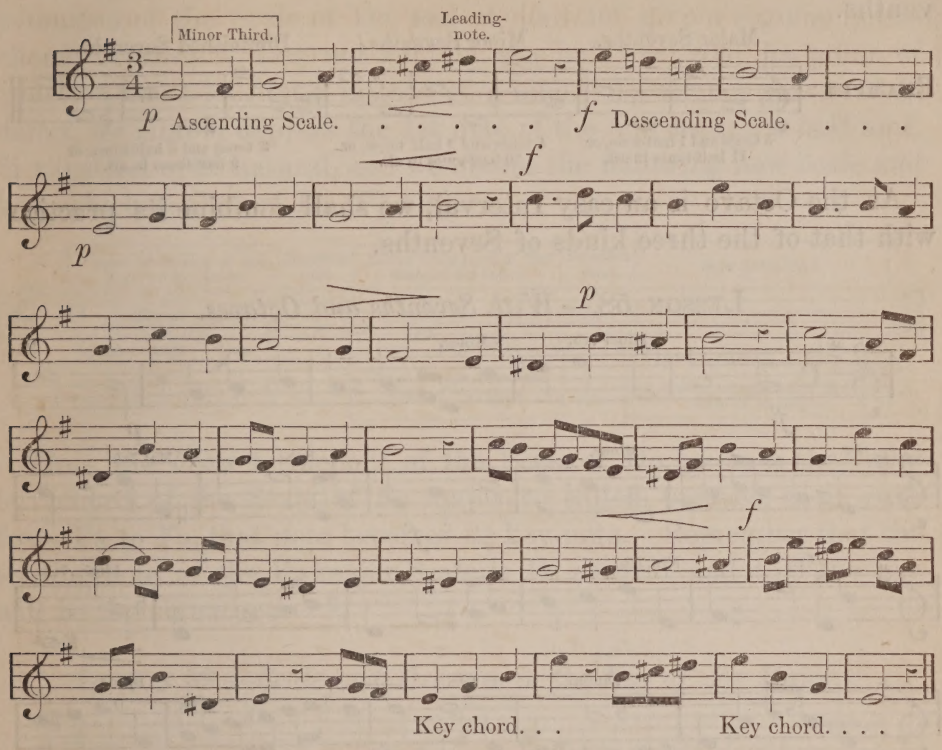
All that we have said in Chapter VIII. concerning the minor Mode, page 42 and sequel, will be strictly applicable to every new Minor key, and, at this period of our studies, should be read again attentively. Let it be chiefly remembered now, that the Scale of La (A) minor is the model after which all other minor Scales are formed.

KEY OF MI (E) MINOR.—The Key of Mi minor is the relative of Sol major, and bears the same signature, F ♯. The minor key-note Mi is found a minor Third below the major key-note Sol:



. The leading-note of Mi minor is Re ♯, and the Fa ♯ of the signature, leading-note of Sol major, becomes the 2d degree of the Mi minor Scale.

Lesson 57.—*Scale and Exercise in the Key of Mi Minor.*

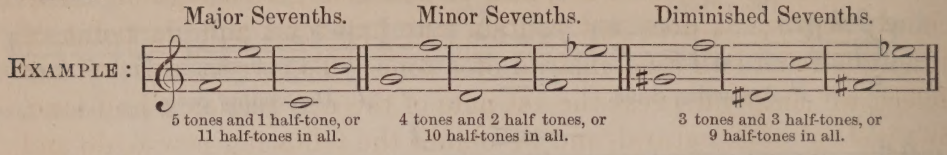


☞ Observe that, with the Fa ♯ signature, both Sol and Si belong to the Sol major as well as to the Mi minor key-chord; therefore, when Re, 5th degree of the key of Sol, occurs in the course of the 1st strain, that key cannot be doubtful; and when the key begins with Mi, minor key-note, the key of Mi minor is certain: in the absence of Mi, in any doubtful case, the leading-note Re ♯ should be looked for. These rules, with a mere change of syllables, are the same as those given at more length, with Examples, on page 47 and sequel, and which should be re-analyzed and compared with every new minor key that will come hereafter.

As to the tetrachords of minor Scales in general, they are so far from presenting the regularity of the major, that it would be useless to derive the tetrachords of new minor Scales from the model Scale of La minor; these are simply to be formed, both in ascending and descending, according to that model, as shown for the Scale of Mi minor. We have explained the nature and workings of the major tetrachords—of which more anon—because they demonstrate the origin of every permanent sharp and flat. We shall now conclude the analysis of Intervals.

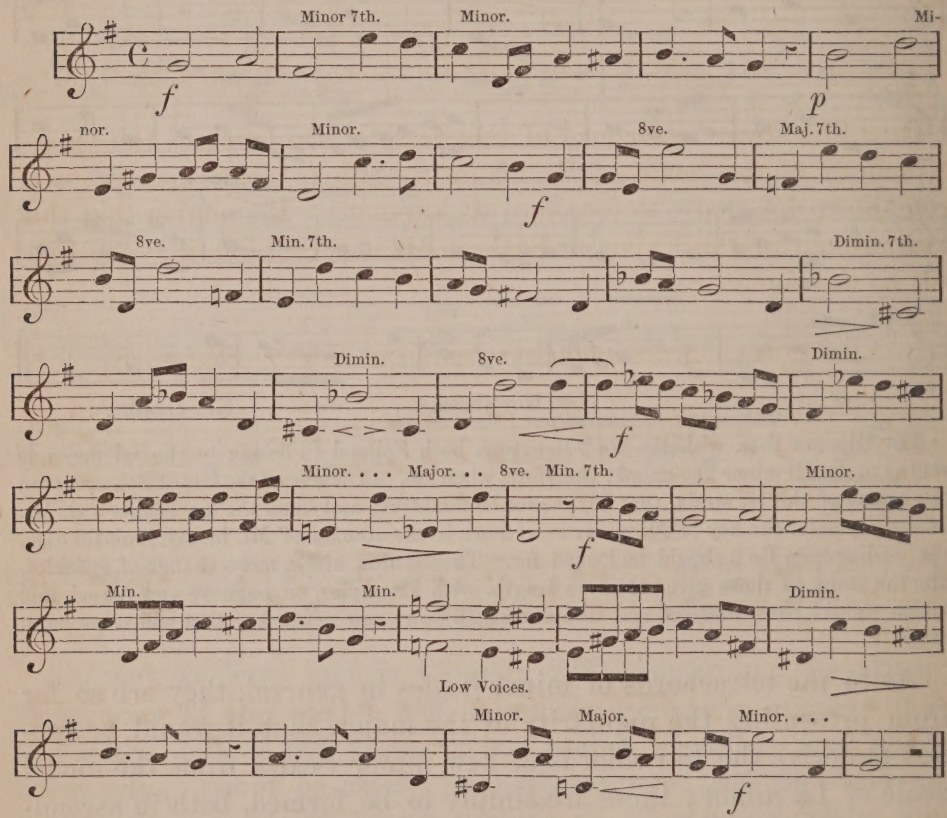
Of the Sevenths.—The Sevenths are of three kinds—major, minor, and diminished: there is no augmented Seventh. Without regard to accidentals, a Seventh of any kind has always *one degree less* than the Octave. This remark may often assist the ear

for their intonation, particularly with the major and minor Sevenths.

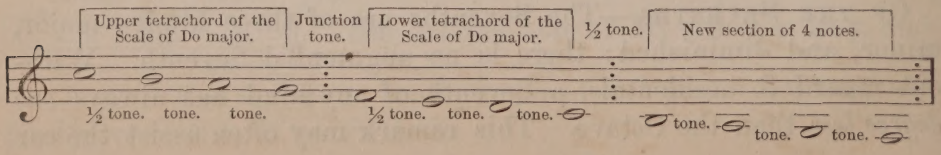

Major Sevenths.
Minor Sevenths.
Diminished Sevenths.
EXAMPLE:
5 tones and 1 half-tone, or 11 half-tones in all.
4 tones and 2 half tones, or 10 half-tones in all.
3 tones and 3 half-tones, or 9 half-tones in all.

As the Octave is an easy Interval, we shall combine its practice with that of the three kinds of Sevenths.

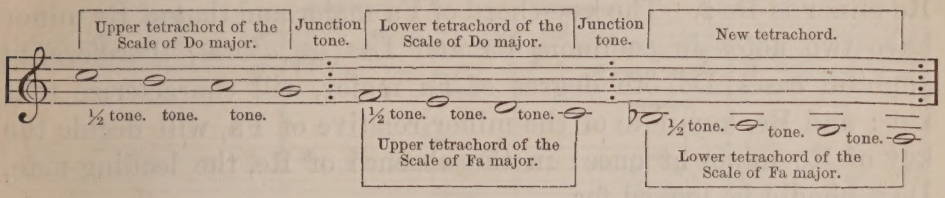
LESSON 58.—*With Sevenths and Octaves.*



ORIGIN OF THE 1ST PERMANENT FLAT.—We have shown on page 52 that the 1st permanent sharp is obtained by adding a new regular tetrachord *above* the Scale of Do major. Now, to obtain the 1st permanent flat, this process is to be reversed, and a new section of four notes is added *below* the Scale of Do, in descending:

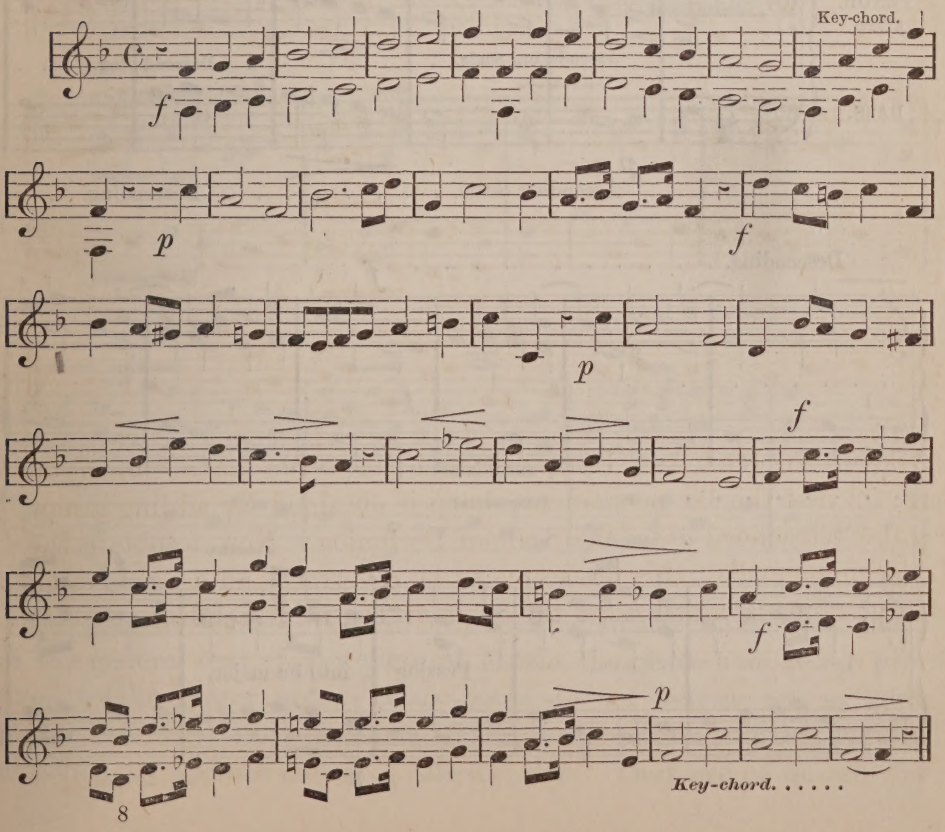

Upper tetrachord of the Scale of Do major.
Junction tone.
Lower tetrachord of the Scale of Do major.
½ tone.
New section of 4 notes.
½ tone. tone. tone.
½ tone. tone. tone.
tone. tone. tone. tone.

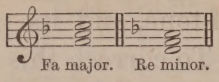
As it now stands, the new section of 4 notes is only a downward extension of the Scale of Do, and it does not give a regular tetrachord, because it does not contain any half-tone, and its point of junction has a half-tone instead of a tone. To correct this twofold defect, we simply depress the 1st note of the new section a half-tone, Si ♭ instead of Si natural, and we obtain the following new Scale and key, which is that of Fa (F) major:


Upper tetrachord of the Scale of Do major.
Junction tone.
Lower tetrachord of the Scale of Do major.
Junction tone.
New tetrachord.
½ tone. tone. tone.
½ tone. tone. tone.
Upper tetrachord of the Scale of Fa major.
½ tone. tone. tone.
Lower tetrachord of the Scale of Fa major.

Thus, the *lower* tetrachord of the Scale of Do becomes the *upper* tetrachord of the Scale of Fa major, so called, because, as it runs from Fa to Fa, that note becomes its key-note. Remember that the leading-note of the Fa major Scale is Mi natural, and that the Si ♭ will be the signature.

LESSON 59.—*Scale and Exercise in the Key of Fa Major.*

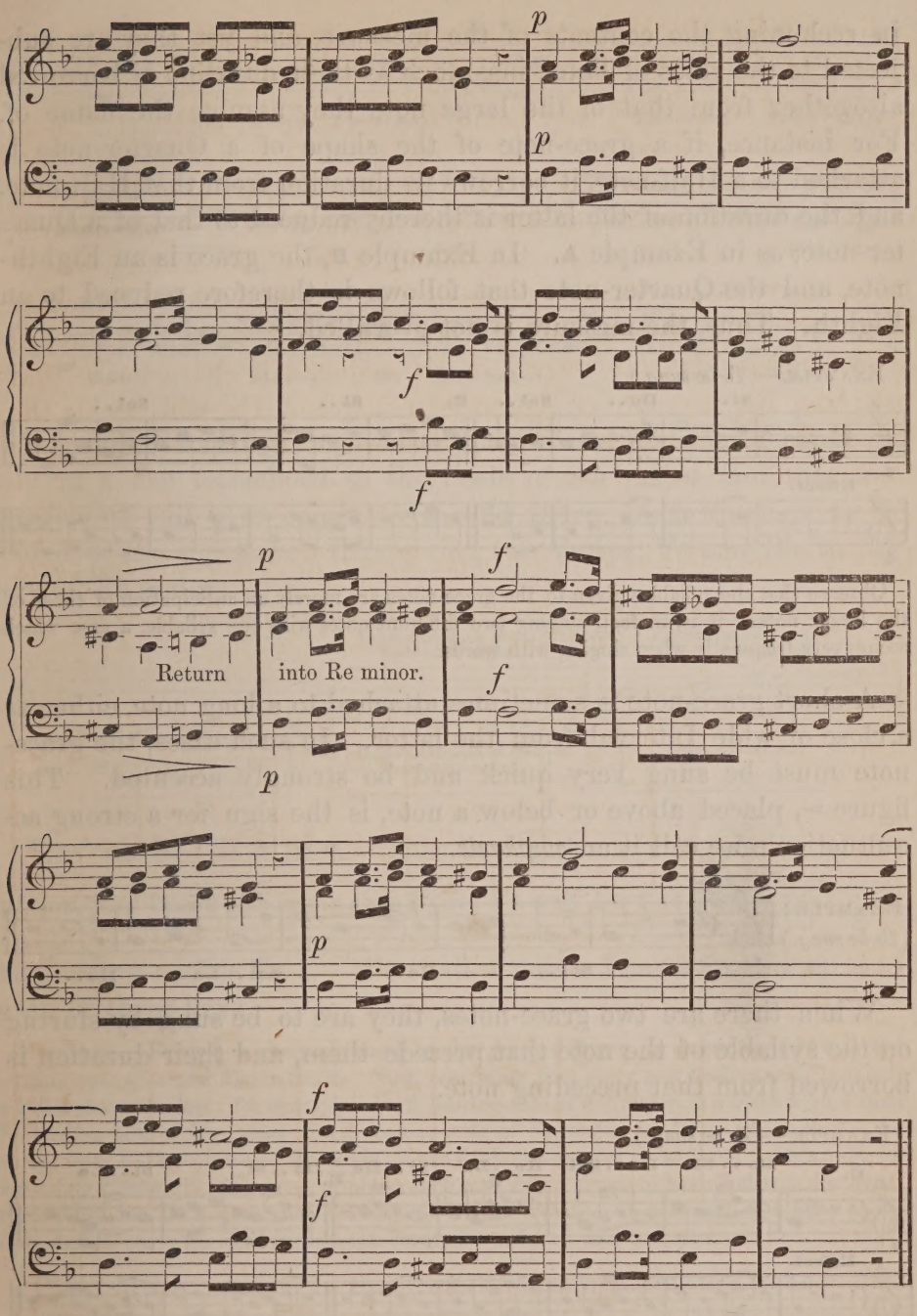


KEY OF RE (D) MINOR.—The key Re minor is the relative of Fa major, its key-note being found a minor Third below that of Fa major: 

they being the relative of each other, both bear the same signature, Si ♭. In the ascending Scale of Re minor, the Si ♭ of the signature, or 6th degree of the Scale, is made natural, but that ♭ is restored in the descending Scale. The leading-note of Re minor is Do ♯. The key-chord of Fa major and that of Re minor have two notes in common, Fa and La (*see above*); therefore, in doubtful cases, Do, 5th degree of Fa major, will characterize that key; and Re, key-note of the minor relative of Fa, will decide the key of Re minor at once: in the absence of Re, the leading-note, Do ♯, should be looked for.

LESSON 60.—*Scale and Exercise in the Key of Re Minor—In two parts.*

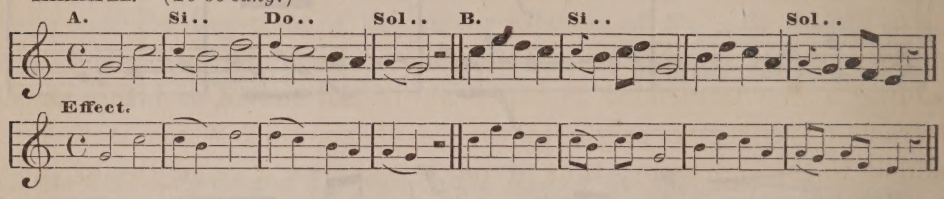
This Lesson passes into Fa major and returns into Re minor.—The Alto and Bass enter on the half of the 2d measure.



Of Grace-notes.—We call *grace-note* a smaller note than those of the general text of any piece of Music, the grace-note being prefixed to the larger note. Grace-notes do not assume any syllabic name, but they take the name of the large note to which they are attached by a short curve ⌣, called a *slur*. They are of no account

in reckoning the contents of the measure, and yet they are subjected to the rules of Time, inasmuch as their duration is borrowed altogether from that of the large note they assume the name of. For instance, if a grace-note of the shape of a Quarter-note is attached to a Half-note, it borrows its duration from that Half-note, and the duration of the latter is thereby reduced to that of a Quarter-note, as in Example A. In Example B, the grace is an Eighth-note, and the Quarter-note that follows is therefore reduced to an Eighth. Thus, the measure is not overfilled.

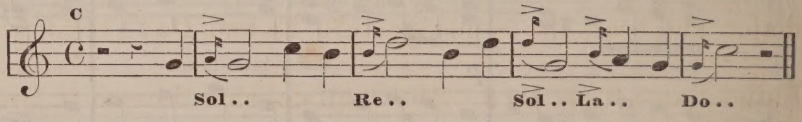
EXAMPLE.—(*To be sung.*)



Observe that the syllables given to the grace-notes are merely an anticipation of those of the larger notes: it is, in fact, singing two different notes with one syllable, a case which occurs very frequently when singing with words.

A short grace-note is sometimes attached to a long note, either as a close or wide Interval from the latter. In such cases, the grace-note must be sung very quick and be strongly accented. This figure >, placed above or below a note, is the sign for a strong accentuation: we call it an *emphasis*.

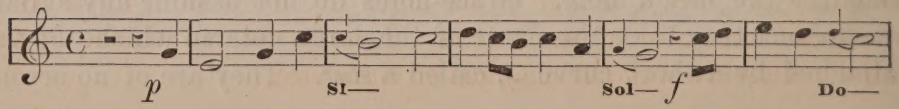
EXAMPLE: (*To be sung.*)



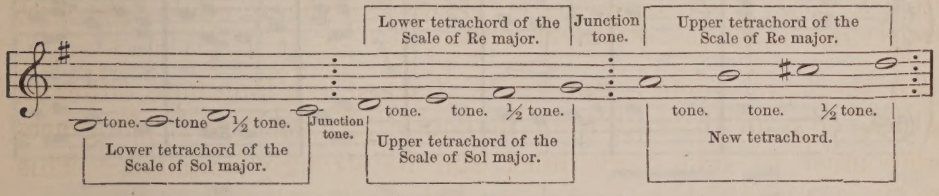
When there are two grace-notes, they are to be sung by sluring on the syllable of the note that precede them, and their duration is borrowed from that preceding note.

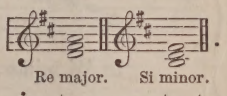
EXAMPLE.—(*To be sung.*)

LESSON 61.—*On Grace-notes.*



KEY OF RE (D) MAJOR.—The Scale of Re major is formed by adding a new tetrachord to the Scale of Sol major, and this new tetrachord will give origin to the 2d sharp, Do ♯, which is to be added to the signature; thus giving two sharps, Fa and Do, to the key of Re major:


Lower tetrachord of the Scale of Re major.
Junction tone.
Upper tetrachord of the Scale of Re major.
tone. tone. ½ tone. Junction tone. tone. tone. ½ tone. tone. tone. ½ tone.
Lower tetrachord of the Scale of Sol major.
Upper tetrachord of the Scale of Sol major.
New tetrachord.

KEY OF SI (B) MINOR.—This key is the minor relative of Re major, and bears the same signature, Fa and Do ♯'s: 

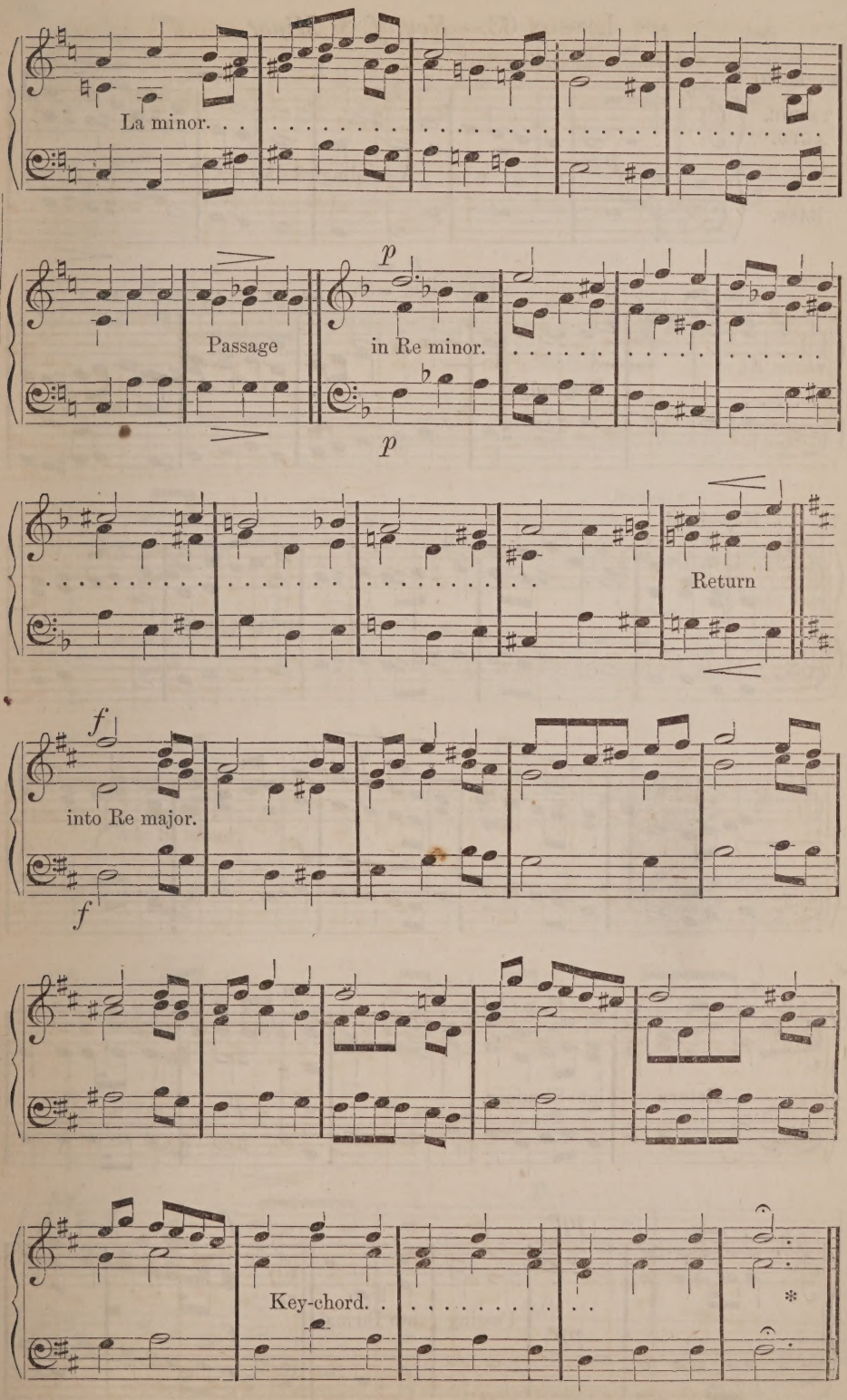
Its leading-note is La ♯. We shall devote a Lesson in two parts to each of these keys.

REMARKS.—Every new sharp obtained by the process shown on pages 52 and 61, is the leading-note of a new Major Scale. Now, remember that every new leading-note is found a Fifth above the last; for example: Fa ♯, leading-note of Sol major, is a Fifth higher than Si, leading-note of Do major; Do ♯, leading-note of Re major, is a Fifth above Fa ♯: and so on, from Fifth to Fifth in ascending, for any other sharp yet to be found. This order of ascending Fifths will, of course, apply to each new major key-note having sharps for signature, thus: 1st. Do major; then Sol major, a Fifth above Do; then Re major, a Fifth above Sol; and so on.—We shall explain the successive order of flats hereafter.

Plain Music is often in the same key from beginning to end; but many pieces of Music contain changes of key or Mode by means of an accidental ♯ or ♭, as we have already pointed out in some of our previous Lessons. In other cases, the changes of key are such that they require a change of the signature itself, in order to avoid too great a number of accidentals. Lessons 62 and 63 are of this kind. Observe well the changes of signature.

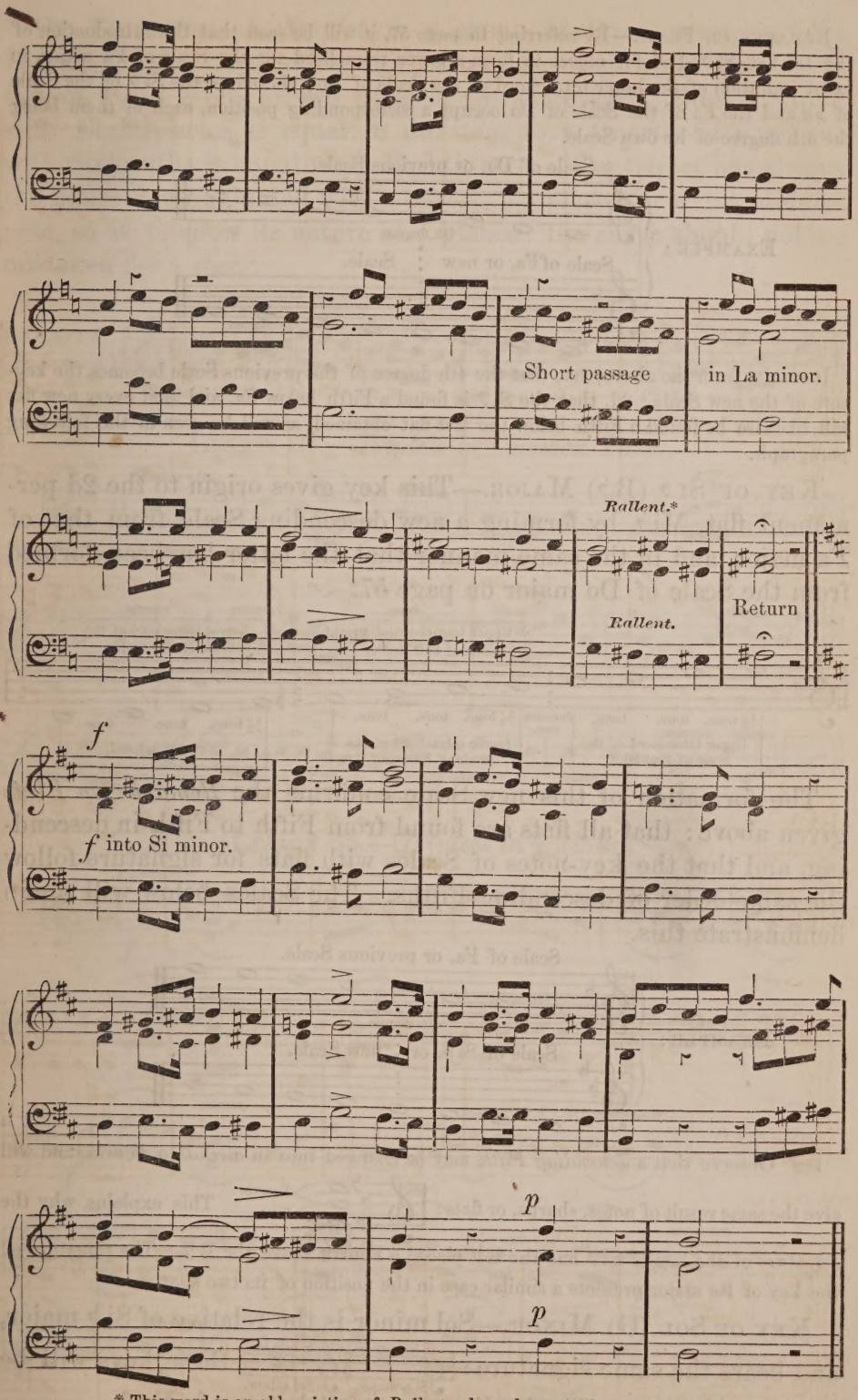
Lesson 62.—*Key of Re major, with several Changes of Key.*

Moderato. Ascending Scale . . . . . .
SOPRANO AND TENOR. ALTO.
BASS.
f
f
Ascend- ing Scale . . . . . .
f
Descending . . . . . .
Descen- ding. . . . . .
f
Short passage
in Mi minor. . . . Ditto in La major . . . . . p Return
into Re major.
f
f
Passage in Sol major. . . . . Passage in



* The figure 𝄐 is called a *pause,* or *hold,* and means to hold the note longer than its regular duration, without beating Time.

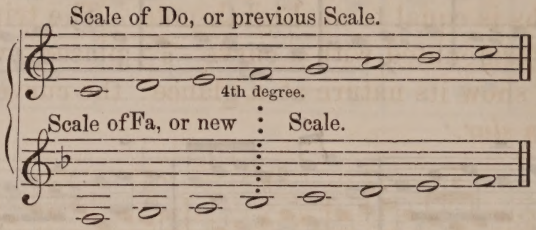
Lesson 63.—*Key of Si Minor.*



* This word is an abbreviation of *Rallentando*, and means *slackening the Time.*

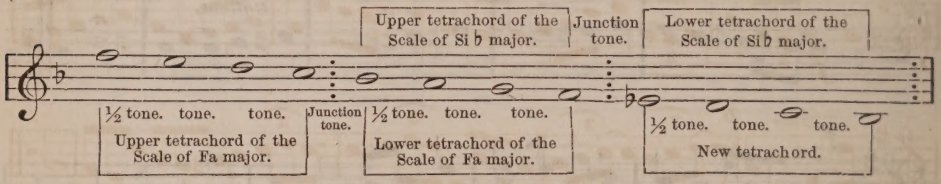
REMARKS ON FLATS.—By referring to page 57, it will be seen that the introduction of the 1st flat, Si ♭, had for object to form a lower tetrachord for the Scale of Fa major, in exact imitation of the lower tetrachord of the Scale of Do; therefore, the Si ♭ of the Scale of Fa and the Fa of the Scale of Do occupy a corresponding position, each of them being the 4th degree of its own Scale.

EXAMPLE:



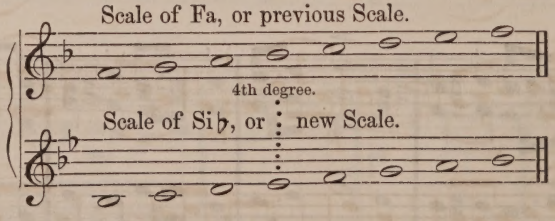
It results from the above, 1st, that the 4th degree of the previous Scale becomes the key-note of the new Scale; 2d, that the Si ♭ is found a Fifth below Fa, and that every new flat will likewise be found a Fifth below the last flat obtained, as will be seen in the following paragraph.

KEY OF SI ♭ (B ♭) MAJOR.—This key gives origin to the 2d permanent flat, Mi ♭, by forming a new descending Scale from that of Fa major, and in the same manner that the latter has been formed from the Scale of Do major on page 57.

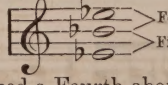

Upper tetrachord of the Scale of Si ♭ major.
Junction tone.
Lower tetrachord of the Scale of Si ♭ major.
½ tone. tone. tone.
Upper tetrachord of the Scale of Fa major.
Junction tone.
½ tone. tone. tone.
Lower tetrachord of the Scale of Fa major.
½ tone. tone. tone.
New tetrachord.

The formation of this new Scale confirms the *Remarks on Flats* given above: that all flats are found from Fifth to Fifth in descending, and that the key-notes of Scales with flats for signature follow the same order of descending Fifths. The Scales below will again demonstrate this.

EXAMPLE:

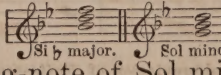


☞ Observe that a *descending Fifth* may be changed into an *ascending Fourth*, and will give the same result of notes, sharps, or flats:



This explains why the signature of the key of Si ♭ has the E ♭ placed a Fourth above the B ♭. The signature of the key of Re major presents a similar case in the position of its two sharps.

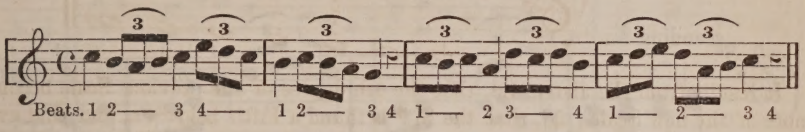
KEY OF SOL (G) MINOR.—Sol minor is the relative of Si ♭ major, and bears the same signature:



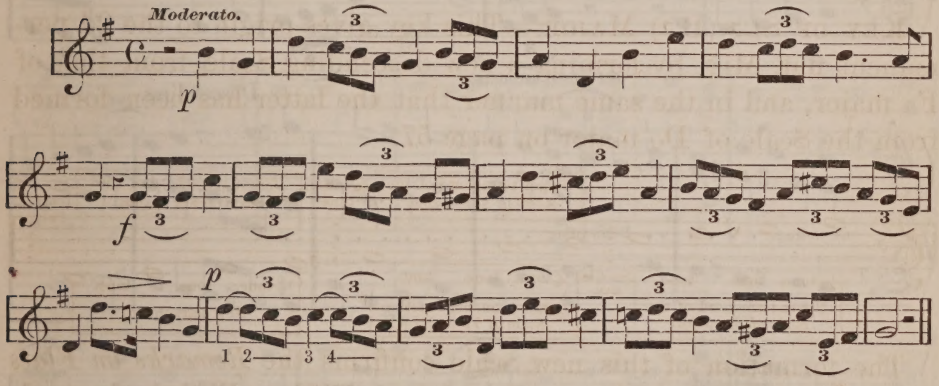
these keys will be studied presently. The leading-note of Sol minor is Fa ♯.

OF TRIPLETS.—A *Triplet* is a group of three notes, usually Eighth-notes or Sixteenths, which are to be sung in the same duration of Time given to two notes of the same kind; thus, a triplet with Eighth-notes is equal in duration to a Quarter-note, or one with Sixteenths is equal to an Eighth-note. The triplet has always the figure 3, surmounted with a curve $\overset{3}{\frown}$, placed over its middle-note, so as to show its nature at a glance: the curve should not be mistaken for a *slur*.

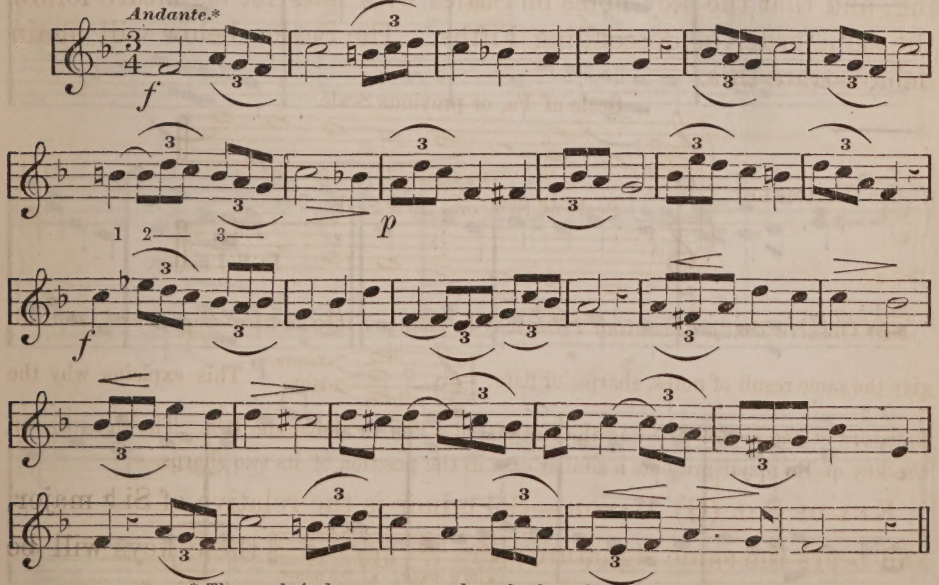
EXAMPLE:
(*To be sung.*)



LESSON 64.—*Triplets in Common Time.*

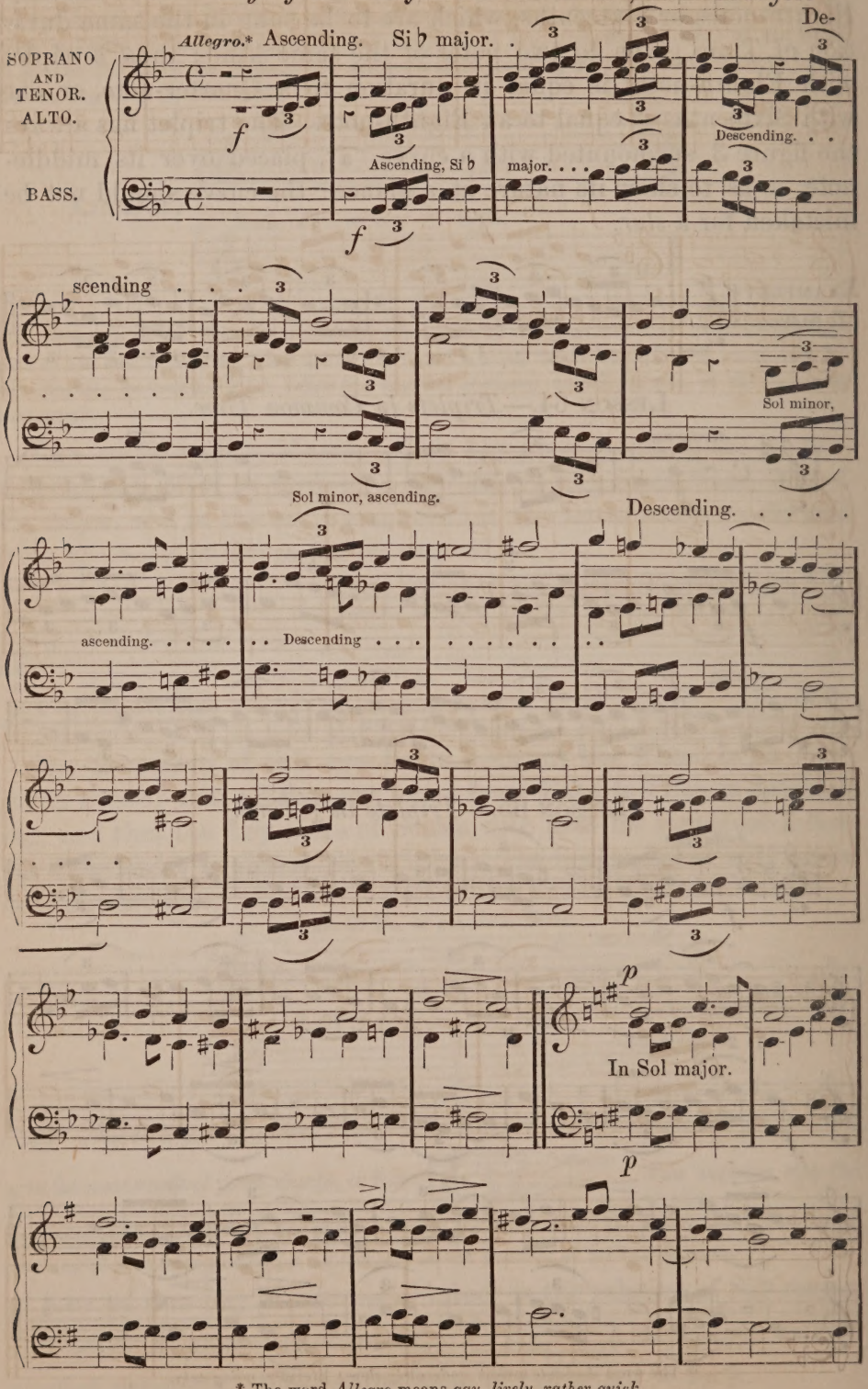


LESSON 65.—*Triplets in* $\frac{3}{4}$ *Time.*



* The word *Andante* means *moderately slow*; literally, *going easy*.

Lesson 66.—*Keys of Si ♭ Major and Sol Minor, with Changes.*



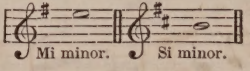
* The word *Allegro* means *gay, lively, rather quick.*

p
f
Return
into Si ♭ major.
f
p
p
f
f

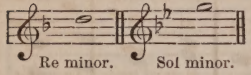
RECAPITULATING REMARKS ON THE KEY-NOTES.—1st. The key-note of any major key with sharps is invariably found one degree above the last ♯ of the signature, or that which is the farthest from the clef.

2d. Beyond the 1st flat (B ♭. or key of Fa major), the *last* ♭ *but one* of the signature is the key note itself, as in Lesson 66. This rule gives the same result as the finding of the key-note a Fourth below the last ♭ of the signature.

3d. We have said already that any minor key-note is found a minor Third below the key-note of its major relative; but it may also be found, with the same result, one degree *below* the last ♯ of the signature:

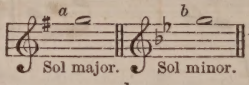


or a major Third *above* the last ♭:

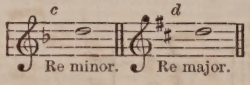


let these be remembered.

4th. Whenever two keys differ in their mode only, as Sol major and Sol minor, or Re minor and Re major—the key-note being the same in either mode—the signature will always present a difference of three accidentals, as:



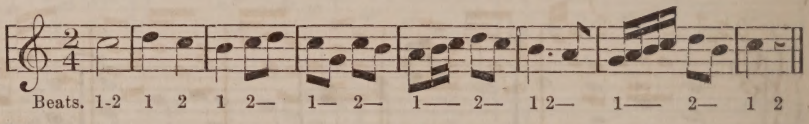
where, at *b*, the ♯ is left out and the two ♭'s assumed; or again:



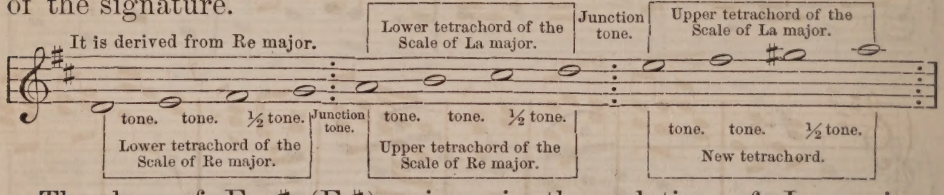
where, at *d*, the ♭ is omitted and the ♯'s inserted instead.

OF THE $\frac{2}{4}$ TIME.—The $\frac{2}{4}$ Time is strictly a *binary* Time, it having but two beats in the measure, the down-beat and up-beat. As its Initial implies, two Quarter-notes or one Half-note, or their equivalents, suffice to fill a measure; it is, therefore, just one-half of Common Time.

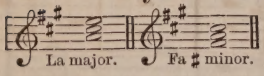
EXAMPLE:
(*To be sung.*)



KEY OF LA (A) MAJOR.—This key gives rise to the third ♯, Sol, of the signature.


It is derived from Re major.
Lower tetrachord of the Scale of La major.
Junction tone.
Upper tetrachord of the Scale of La major.
tone. tone. ½ tone.
Lower tetrachord of the Scale of Re major.
Junction tone.
tone. tone. ½ tone.
Upper tetrachord of the Scale of Re major.
tone. tone. ½ tone.
New tetrachord.

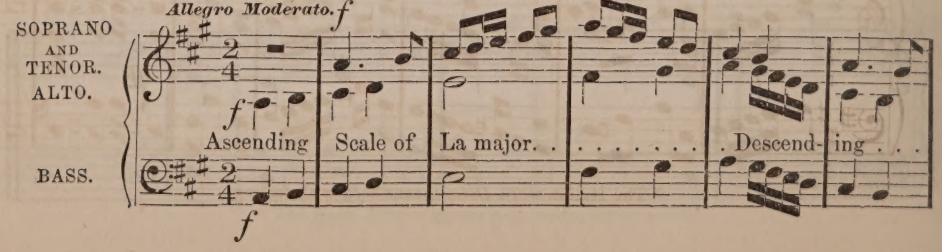
The key of Fa ♯ (F ♯) minor is the relative of La major:



the leading-note of Fa ♯ minor is Mi ♯.

LESSON 67.—*Keys of La Major and Fa ♯ Minor.—In* $\frac{2}{4}$ *Time.*

Ascending Scale of La major. Descending . . . . . .



* The Italian word *Dolce* means *soft*, with feeling.

CHAPTER X.

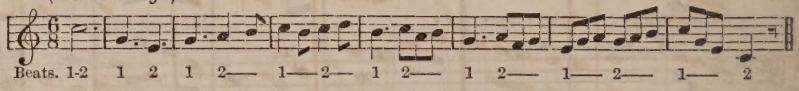
ON COMPOUND TIME.

WHAT is called *Compound Time* is a combination which partakes of the binary and ternary Times, inasmuch as it has but *two* beats in the measure in quick and moderate *movements*, and that each beat may be subdivided into *three* shorter beats in the slower movements.*

The first and simplest form of Compound Time is the $\frac{6}{8}$, which admits six Eighth-notes, or their equivalent, in the measure; as follows:

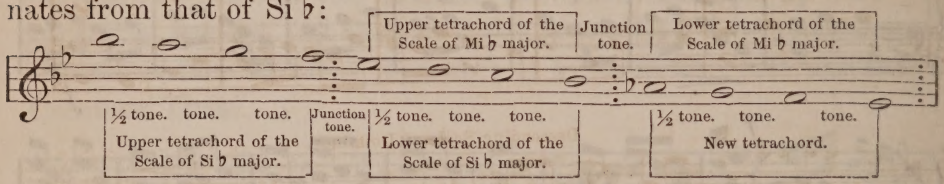
(*To be sung.*)

EXAMPLE OF $\frac{6}{8}$ TIME.

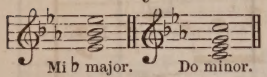


Observe that the 2d beat of the 3d measure and the two beats of the 4th measure have each *one long* and *one short*, or a Quarter-note and an Eighth. The 5th, 6th, 7th, and 8th measures show the ternary character partly possessed by the $\frac{6}{8}$ Time: in these measures, each group of three Eighth-notes has the effect of a triplet.

KEY OF MI ♭ (E ♭) MAJOR.—This new key introduces the third ♭, La, to be placed at the signature. The Scale of Mi ♭ major originates from that of Si ♭:

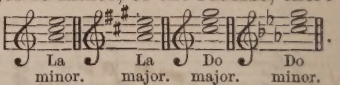

Upper tetrachord of the Scale of Mi ♭ major.
Junction tone.
Lower tetrachord of the Scale of Mi ♭ major.
½ tone. tone. tone.
Upper tetrachord of the Scale of Si ♭ major.
Junction tone.
½ tone. tone. tone.
Lower tetrachord of the Scale of Si ♭ major.
½ tone. tone. tone.
New tetrachord.

The key of Do (C) minor is the relative of Mi ♭ major:—

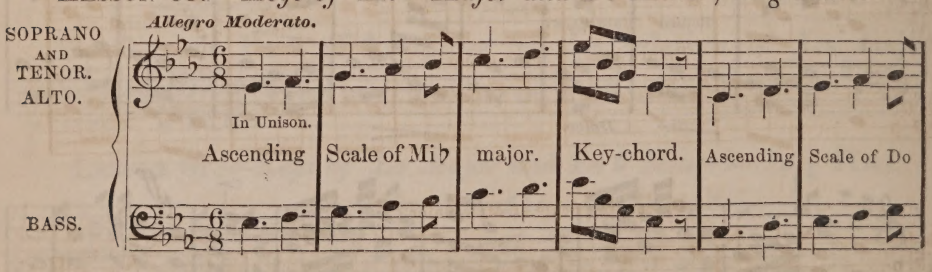


the leading-note of Do minor is Si ♮.

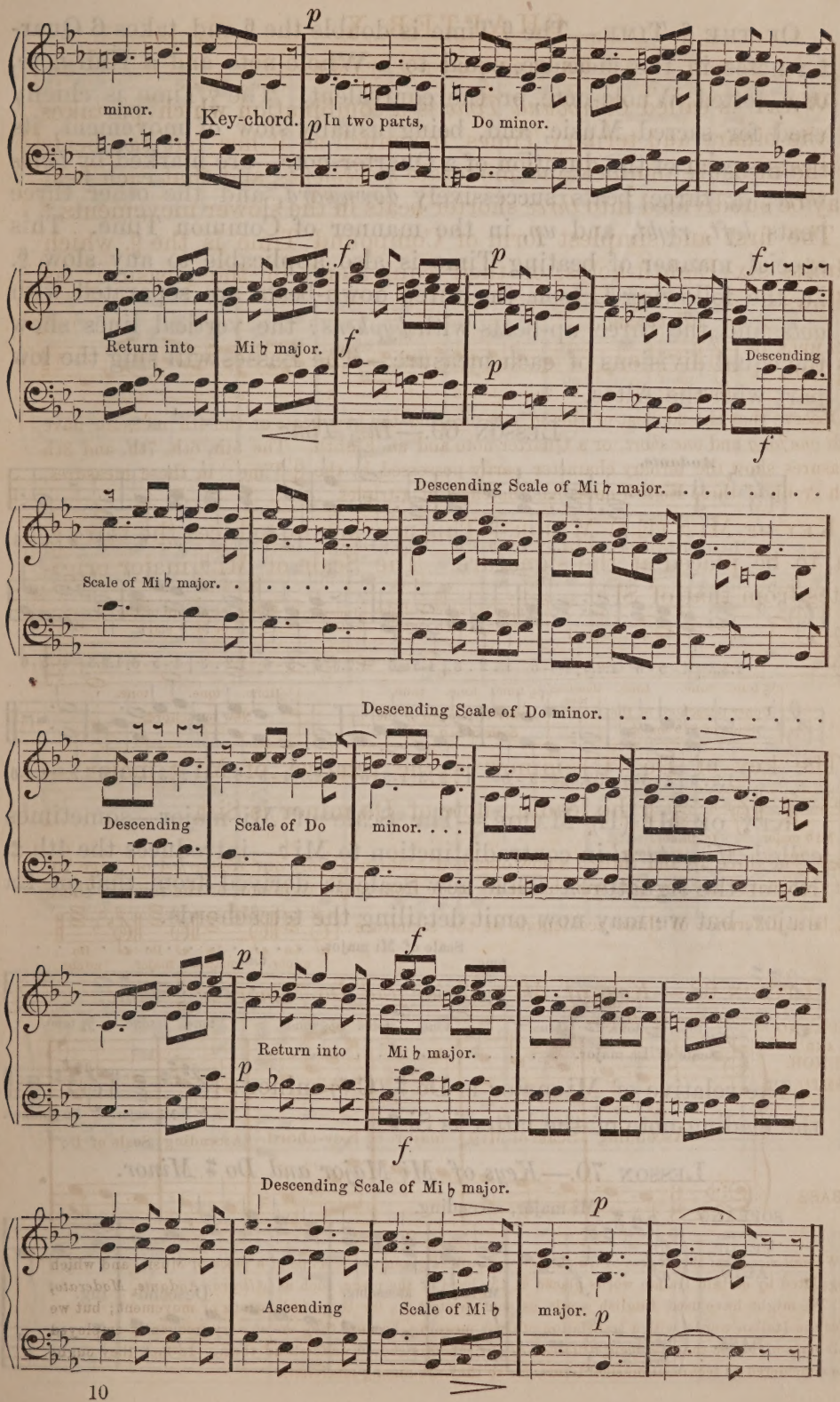
☞ The three ♯'s and three ♭'s now obtained confirm plainly our *Remark* 4 on page 70, that: whenever any key-note will change its mode from major to minor, or the reverse, there will be a difference of three accidentals at the signature:



LESSON 68.—*Keys of Mi ♭ Major and Do Minor, in* $\frac{6}{8}$ *Time.*

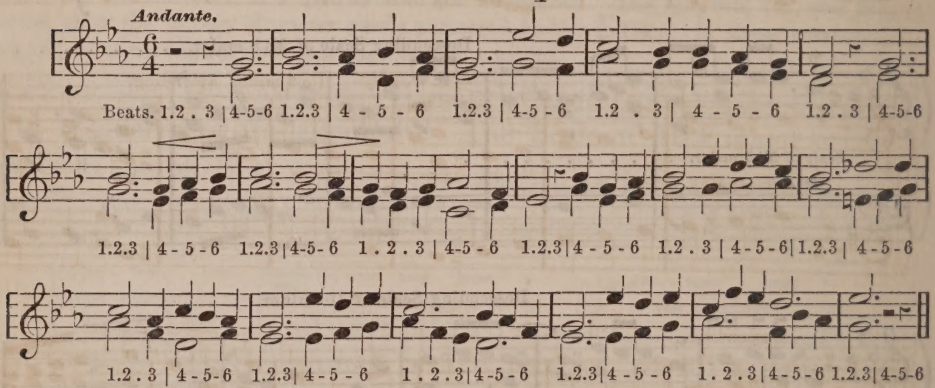


* We call *movement* the degree of quickness or slowness given to the Time of a piece of Music, and which is regulated by certain Italian words placed at the head of the piece, such as *Allegro, Andante, Moderato,* &c. We might have used English words, as some writers do, for these indications of movement; but we prefer the Italian words, with a translation of their meaning, because they are so very frequently employed in all sorts of Music that we deem it necessary our scholars should understand them. In fact, they ought to be considered as technical musical terms, for so they are among musicians.

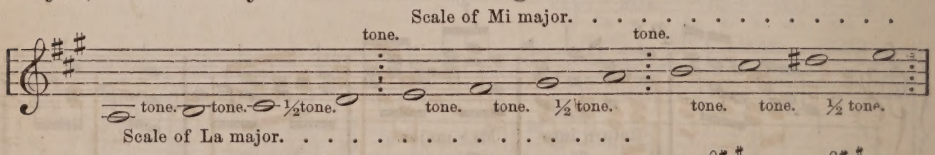

p
minor.
Key-chord.
p In two parts,
Do minor.
f
p
f
Return into
Mi ♭ major.
f
p
f
Descending
f
Descending Scale of Mi ♭ major.
Scale of Mi ♭ major.
Descending Scale of Do minor.
Descending
Scale of Do
minor.
f
p
Return into
Mi ♭ major.
p
f
Descending Scale of Mi ♭ major.
p
Ascending
Scale of Mi ♭
major.
p

OF THE $\frac{6}{4}$ TIME.—The $\frac{6}{4}$ Time is double the $\frac{6}{8}$ and takes 6 Quarter-notes in the measure, equal to a Whole-note and a Half-note, or a dotted Whole-note, or the equivalent. The $\frac{6}{4}$ Time is chiefly used for sacred Music, and, being usually slow of movement, its beats—each of the duration of a Quarter-note—are marked by *twice three*, or three beats successively *downward*, and the other three beats *left*, *right*, and *up*, in the manner of Common Time. This special manner of beating Time is also applicable to any slow $\frac{6}{8}$. In the following Lesson, the three down-beats are separated with *dots*, and the three up-beats with *hyphens:* the vertical lines show the equal divisions of each measure.—The Basses will sing the low part with the Altos.

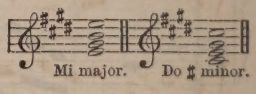
LESSON 69.—*In $\frac{6}{4}$ Time.*



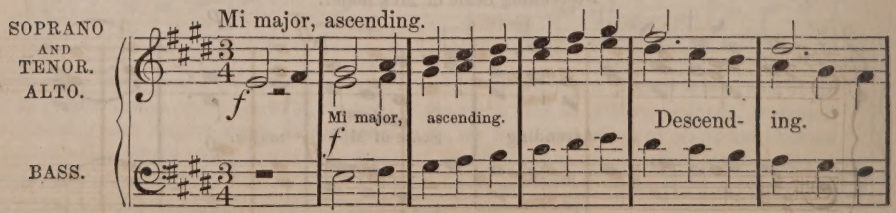
KEY OF MI (E) MAJOR.—The Scale of Mi major—sometimes called *Mi natural* in contradistinction to Mi ♭—introduces the 4th ♯, Re, of the signature. This new Scale is derived from that of La major, but we may now omit detailing the tetrachords.



The relative of Mi major is Do ♯ (C ♯) minor: the leading-note of the latter is Si ♯.



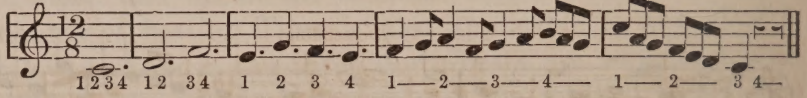
LESSON 70.—*Keys of Mi Major and Do ♯ Minor.*



Descending.
f
f
Do ♯ minor, ascending.
p
Do ♯ minor, ascending.
Descending.
p
Descending.
f
Return into
Mi major.
f
ff
ff

OF THE $\frac{12}{8}$ TIME.—The $\frac{12}{8}$ Time is an increased Common Time, having, like the latter, four beats in the measure. Its Initial indicates that 12 Eighth-notes, or their equivalent, will complete a measure; therefore, a measure may also be filled with a dotted Whole-note, or two dotted Half-notes, or four dotted Quarter-notes, one for each beat. The $\frac{12}{8}$ may also be considered as a double $\frac{6}{8}$.*

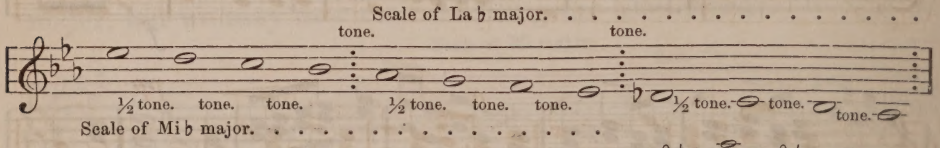
EXAMPLE: (*To be sung.*)

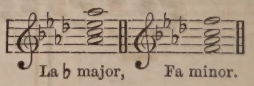


LESSON 71.—*In* $\frac{12}{8}$ *Time.*

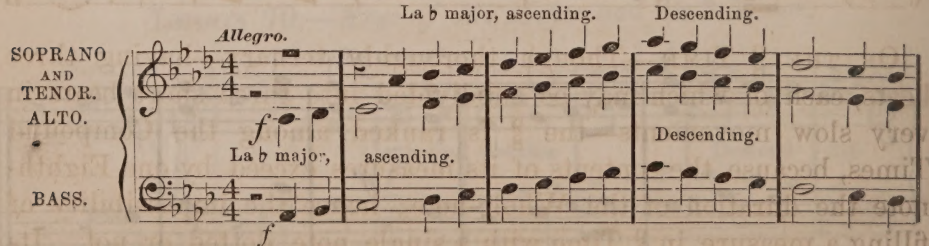
Alto and Bass sing together.

KEY OF LA ♭ (A ♭) MAJOR.—This key introduces the 4th ♭, Re, of the signature. The Scale of La ♭ is derived from that of Mi ♭.



The relative of La ♭ major is Fa (F) minor:  the leading-note of the latter is Mi ♮.

LESSON 72.—*Keys of La ♭ Major and Fa Minor.*

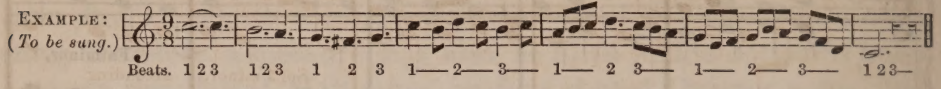


* This Compound Time is sometimes met with in the Sacred Music of the last century.

Of the $\frac{9}{8}$ Time.—Though thoroughly ternary—having three beats, each of which may be subdivided into three short beats in very slow movements—the $\frac{9}{8}$ is ranked among the Compound Times, because the contents of its measures exceed by one Eighth-note the duration of the Whole-note; hence the impossibility of filling a measure in $\frac{9}{8}$ Time with a single note, dotted or not. Its

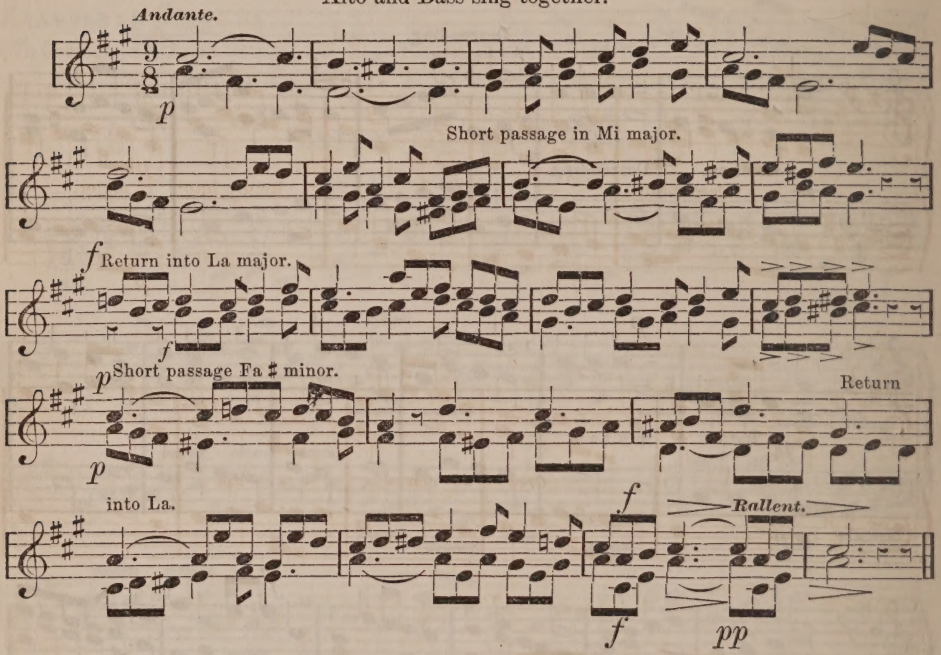
rhythm is peculiarly pleasing, and yet it is not so much used as the other Compound Times: we shall practice it nevertheless.

EXAMPLE: (*To be sung.*)

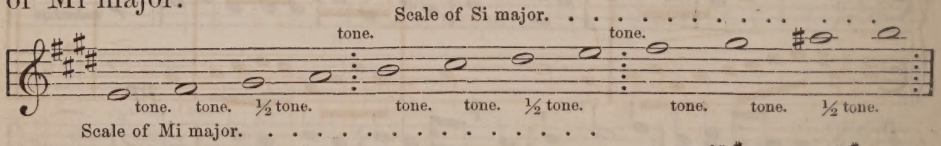


LESSON 73.—*In* $\frac{9}{8}$ *Time.*

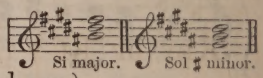
Alto and Bass sing together.



KEY OF SI (B) MAJOR.—The key Si major, or Si *natural*, gives rise to the 5th ♯, La, of the signature, and is derived from the Scale of Mi major.



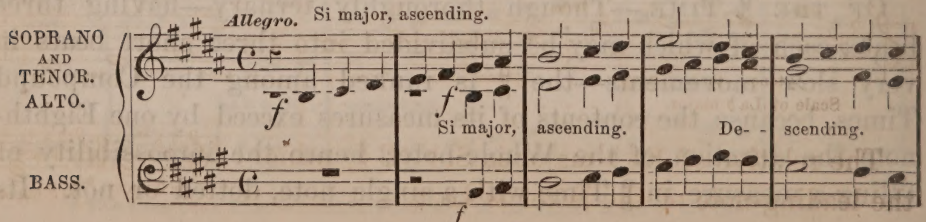
The relative of Si major is Sol ♯ (G ♯) minor:

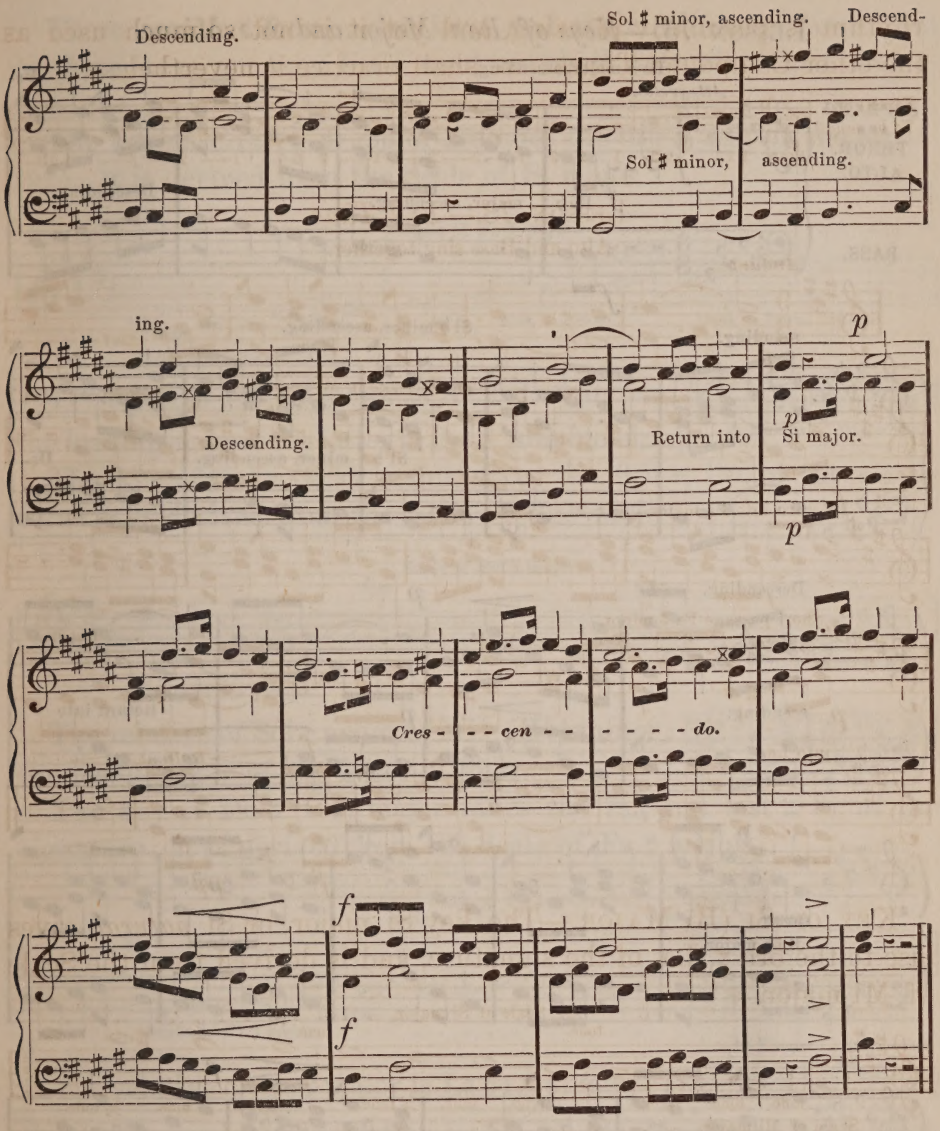


the leading-note of the latter is Fa × (double-sharp).

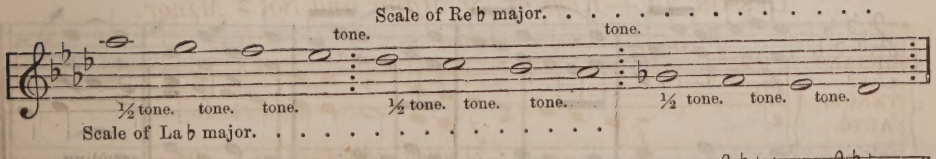
N. B.—The double-sharp, ×, is canceled by the single ♯.

LESSON 74.—*Keys of Si Major and Sol ♯ Minor.*

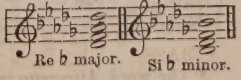




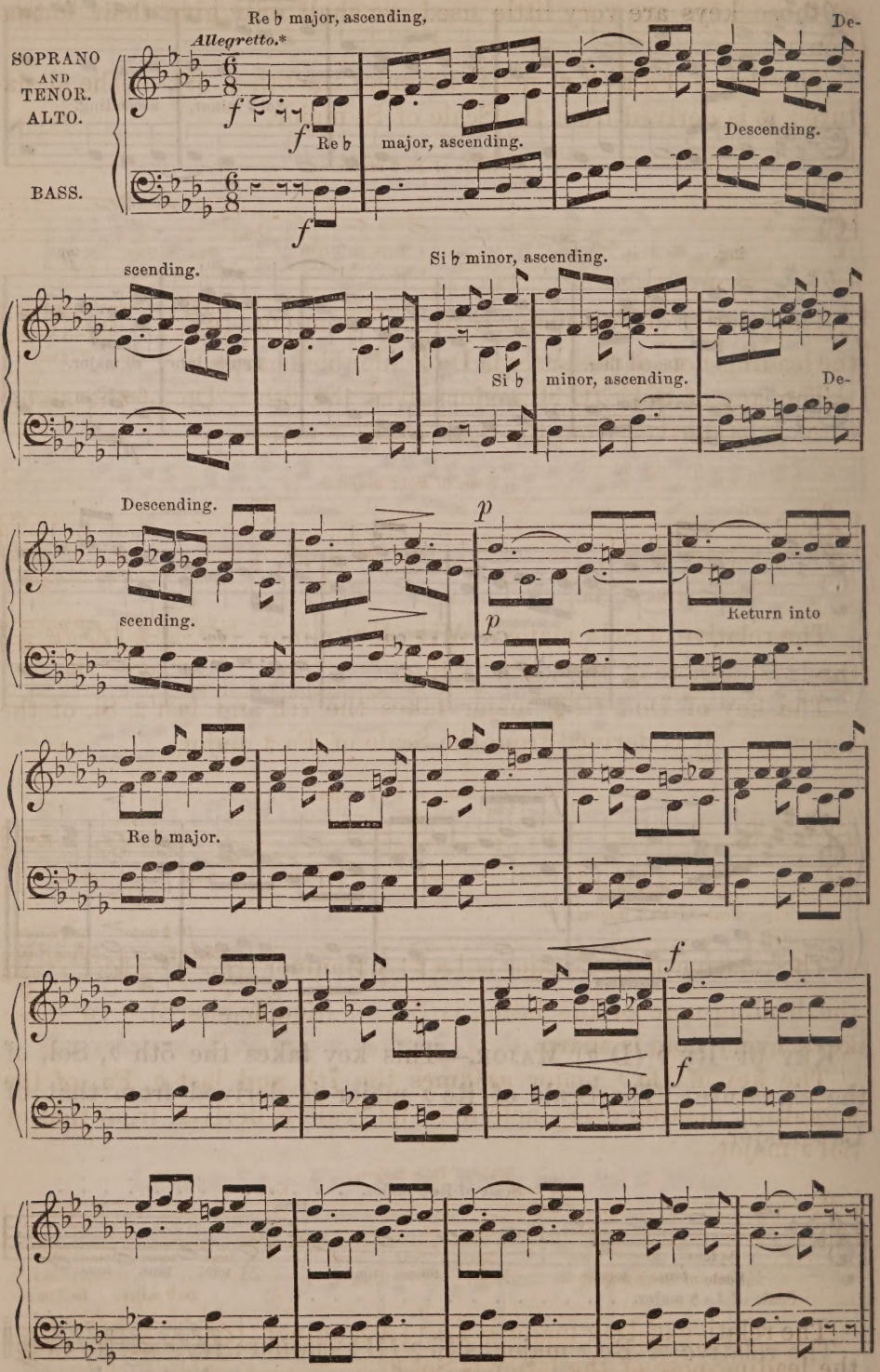
KEY OF RE ♭ (D ♭) MAJOR.—This key takes the 5th ♭, Sol, of the signature. The Scale of Re ♭ major is derived from that of La ♭ major.



The relative of Re ♭ major is Si ♭ (B ♭) minor: the leading-note of the latter is La ♮.



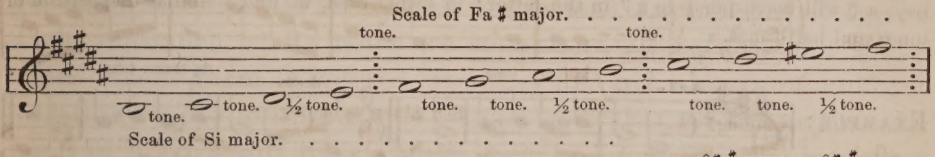
Lesson 75.—*Keys of Re ♭ Major and Si ♭ Minor.*

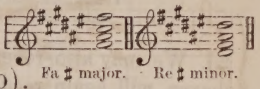


* The word *Allegretto* is a diminutive of *Allegro* and means *a little lively*, or less quick than *Allegro*.

There remains four major keys and their minor relatives; but as those keys are very little used, we shall only give their formation.

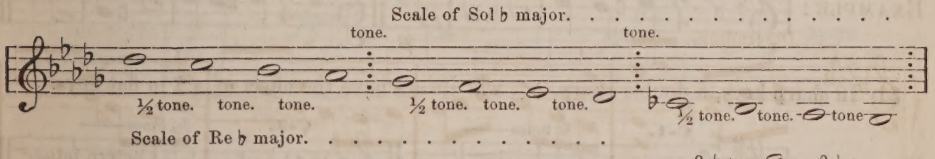
The key of Fa ♯ (F ♯) major assumes the 6th ♯, Mi, of the signature: it is derived from the Scale of Si major.

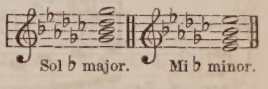


The relative of Fa ♯ major is Re ♯ (D ♯) minor: 

the leading-note of the latter is Do × (double-sharp).

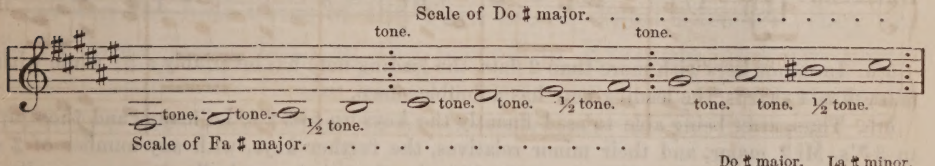
The key of Sol ♭ (G ♭) major gives the 6th ♭, Do, of the signature: it is derived from the Scale of Re ♭ major.

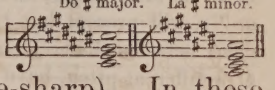


The relative of Sol ♭ major is Mi ♭ (E ♭) minor: 

the leading-note of the latter is Re ♮.

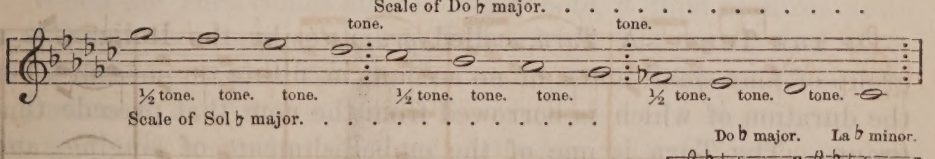
The key of Do ♯ (C ♯) major takes the 7th and last ♯, Si, of the signature: it is derived from the Scale of Fa ♯ major.

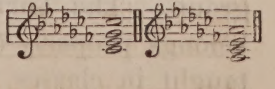


The relative of Do ♯ major is La ♯ (A ♯) minor: 

the leading-note of the latter is Sol × (double-sharp). In these keys, every note is sharp.

The key of Do ♭ major assumes the 7th and last ♭, Fa, of the signature, making every note flat: its Scale is derived from that of Sol ♭ major.

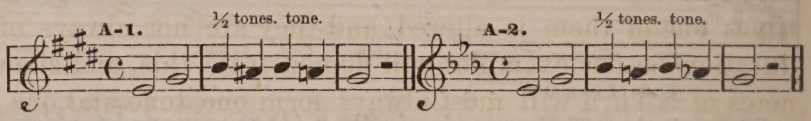


The relative of Do ♭ major is La ♭ (A ♭) minor: 

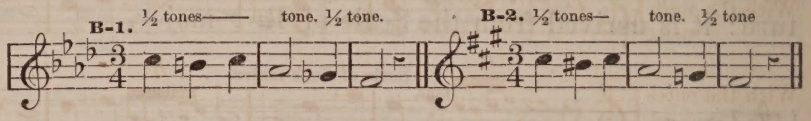
the leading-note of the latter is Sol ♮.

Concluding Remarks on Sharp and Flat Keys.—With keys having more than 3 sharps or more than 3 flats at their signature, the reading will become comparatively easy by observing the following indications, which apply to any major key as well as to any minor relative.

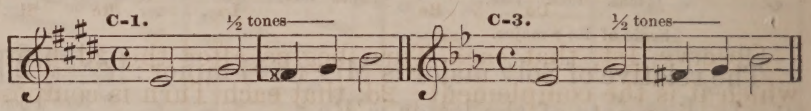
1st. The key of Mi major, 4 sharps, has the same *notes*—but not the same *sounds*—as that of Mi ♭ major, and therefore, will read the same, with this simple difference: that an accidental ♯ in Mi major will have the same effect that a ♮ has in Mi ♭; also, that in the former key, a ♮ will correspond to a ♭ in the latter: in either case, we find a similar disposition of tones and half-tones.

Example: 

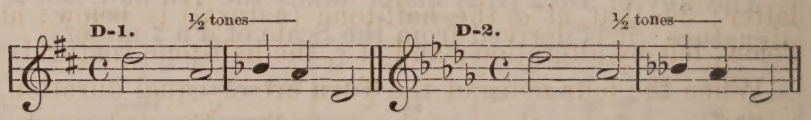
2d. We may also reverse this. The key of La ♭ major, 4 flats, and that of La major, 3 sharps, will again read alike; but, in La ♭, an accidental ♮ will correspond to a ♯ in La major, and a ♭ in the former key will have the effect of a ♮ in the latter.

Example: 

3d. In sharp keys, a double-sharp, ×, will always have the effect of a ♯ in flat keys.

Example: 

4th. In the same manner, a double-flat, ♭♭, will have the effect of a single ♭.

Example: 

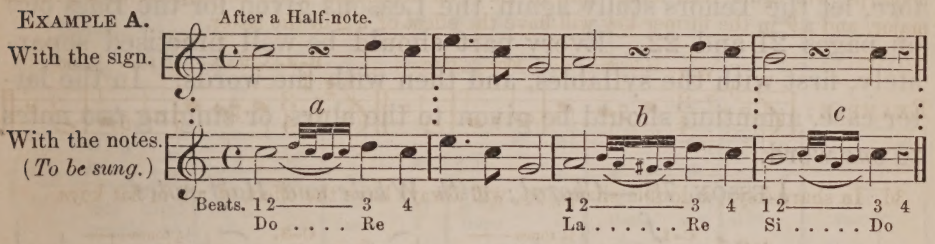
5th. In minor keys with more than 2 flats, the leading-note has invariably a ♮; while with more than 4 sharps, the leading-note has a double-sharp.

6th. Thus, after being able to read fluently the keys up to 3 ♯'s, La major, and those up to 3 ♭'s, Mi ♭ major, and their minor relatives, the further keys, with any number of ♯'s or ♭'s, will present but trifling new difficulties, by observing practically the corresponding effect between the accidental ♮ and a ♯ or a ♭, or the reverse. All such remote keys, though of a different pitch, have the very same notes that have already been employed for easier and plainer keys: the keys of Si major and Sol ♯ minor, 5 ♯'s, will read like those of Si ♭ major and Sol minor, 2 ♭'s; Re ♭ and Si ♭ minor, 5 ♭'s, will read like those of Re major and Si minor, 2 ♯'s; Fa ♯ major and Re ♯ minor, 6 ♯'s, like Fa major and Re minor, one ♭; Do ♯ major and La ♯ minor, 7 ♯'s, or Do ♭ major and La ♭ minor, 7 ♭'s, will read like the natural keys Do major and La minor.—If properly attended to, all the above Remarks will surely tend to lessen considerably the difficulty of reading any Music at sight.

Of the Turn.—A *Turn*, called *gruppetto* by the Italians, is a group of four small notes, of no account in filling the measure, but the duration of which is borrowed from the note that precede that group. The Turn is one of the embellishments of singing, and belongs properly to the Art of Vocalization, which is not usually taught in classes, because it demands the attention of the teacher

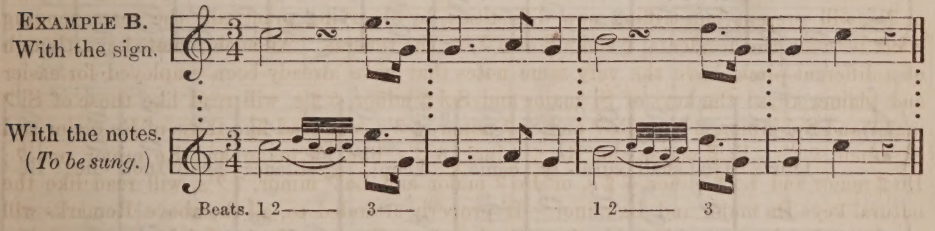
to each scholar individually. However, to assist those who may wish to study the Turn, we shall give some idea of its construction and practice.

The four notes of the Turn are often represented by this figure ∾, from which the group takes its name, *Turn;* but that figure is too general and indefinite to express the various ways of executing the Turn, inasmuch as its notes are sometimes all natural and sometimes one of them is altered, and they are not always of uniform duration: a few examples will demonstrate this, and show that the notes of a Turn will most always form one tone and one half-tone, the latter being sometimes above and sometimes below.



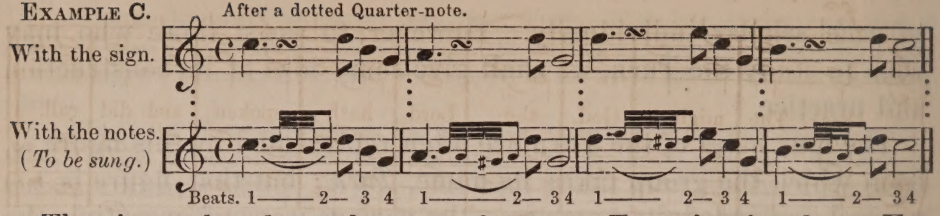
Observe, 1st, that each Turn begins after the 2d beat only, of which it is the complement; 2d, that each Turn is composed of two 32ds and two 16ths, the former being a little more rapid than the latter; 3d, that, at *a*, the half-tone (natural) is below; at *b*, again below, but by alteration; and at *c*, the half-tone (natural) is above.

When the four notes of the Turn are of equal duration, they are to be sung faster than in the preceding Example, and are particularly applicable to the quicker movements, or to any energetic Melody: this Turn comes in at the extremity of the 2d beat.



When the Turn comes after a dotted note, it then requires quite a different accentuation than in Examples A and B; the first three notes are sung rather fast, in the manner of a triplet, and borrow a portion of the 1st beat, while the last note is to be sung on the 2d beat, and somewhat accented. Observe that the last note has a longer duration than the others, and is a *reproduction* of the note that precedes the Turn. (*See* Example C.)

EXAMPLE C. After a dotted Quarter-note.



The sign ∾ has been the same for every Turn in the above Examples, and it may now be judged how inadequate it is to express the various manners of rendering the Turn as written with notes.

We shall now begin to practise in four parts: the Alto part, as in our previous Lessons, will be written on the same staff with the Soprano; the Tenor part on the same staff with the Bass; therefore, let the Tenors study again the Lessons given for the Bass clef on pages 21 and 22. Every part should be well practised separately, first with the syllables, and then with the words. In the latter case, attention should be given to the slurs, or singing *two* notes to *one* word.

LESSON 76.—*Choral; with Whole and Half-notes.*

Soprano.
Alto.
Tenor.
Bass.
f
The mighty God, the Lord, hath spoken, and did
p
call The earth, from ris - ing of the sun, to where he hath his fall.
Our God shall sure - ly come, keep si-lence shall not he: Be-
fore him fire shall waste, great storms shall round a- bout him be.

LESSON 77.—*Half and Quarter-notes—Commencing on the up-beat.*

Moderato.
Soprano.
Alto.
Tenor.
Bass.
1. O Lord, all that I do de- sire is still be-
2. As one that hears not, in whose mouth are no re-
fore thine eye; And of my heart the se - cret groans not
proofs at all. For Lord, I hope in thee, my God; thou'lt
hid - den are from thee. But, as one deaf, that hear - eth not,
hear me when I call. For- sake me not, O Lord; my God,
I . . . . suf - - fer'd all to pass; I as a dumb man
far . . . from me nev - er be. O Lord, thou my sal-
did be- come, whose mouth not o - - pen'd was.
va - - - tion art, haste to give help to me.

LESSON 78.—*Introducing Eighth-notes.**—TO THE SUMMER'S WIND.

Soprano.
Alto.
Tenor.
Bass.
Moderato.
p
1. Go, type of free - dom, joy - ous thing, Go on thine er - rand
a - long Its perfume, wild and sweet;
fleet; And wake the rose, and bear a - long Its perfume, wild and sweet;
And
sweet; And ru-stle
And
rus-tle through each scent - ed vine, And steal the wild bird's
And rus-tle through the
rus-tle through each scent - ed
thro' each scented vine, And steal the
vine, And steal the wild bird's
note, (read below.)
note, As far, up-
note, (read above.)
on thy bo-som pure, Its softened e-choes float: As far, up-
on thy bosom
note, (read above.)
f
pure, Its soft - ened e - choes float. Go, type of free-dom, go! float! float!
pp

2. Go, wanton in the captive's cell,
And raise his spirits weak;
Go, call the rose-bud back again
To beauty's fading cheek:
Go, cool the fev'rish, pallid brow
Of sickness, as you roam;
And cheer the wand'rer's mourning heart,
And tell him tales of home.
Go, messenger of life! roam! roam!

3. Then, gentle, free, and joyous thing,
These blessed errands done,
With wing undimm'd, and soften'd voice,
Perform a sweeter one:
Go, kiss for me a blooming cheek,
A lovely lip and brow,
And whisper in her ear the sigh
That leaves my bosom now.
Sweet messenger of love, go thou!

* Banded Eighth-notes, in Vocal Music, are equivalent to a *slur*.

LESSON 79.—*In* $\frac{6}{4}$ *Time.*—CORONATION OF CHRIST.

Andante.
Soprano.
Alto.
Tenor.
Bass.
1. All hail the pow'r of Je - - sus' name! Let an - - gels pros - trate
fall; Bring forth the roy - al di - - a - - dem, And crown him LORD OF ALL. Let ev'ry
Let ev' - ry kin - dred, ev' - ry tribe, On this ter - res - trial ball, To
kin - dred, ev' - ry tribe, On . . . . this ter - res - trial ball, To
him, (read below.)
him, (read above.)
him all ma - jes- ty as - cribe, And crown him LORD OF ALL; To
Rallent.
him all ma - jes- ty as-cribe, And crown him LORD OF ALL!
Rallent.

2. Crown him, ye martyrs of our God,
Who from his altar call;
Extol the stem of Jesse's rod,
And crown him LORD OF ALL.
Let ev'ry kindred, ev'ry tribe, &c.

3. Hail him, ye heirs of David's line,
Whom David LORD did call:
The God incarnate! Man Divine!
And crown him LORD OF ALL.
Let ev'ry kindred, ev'ry tribe, &c.

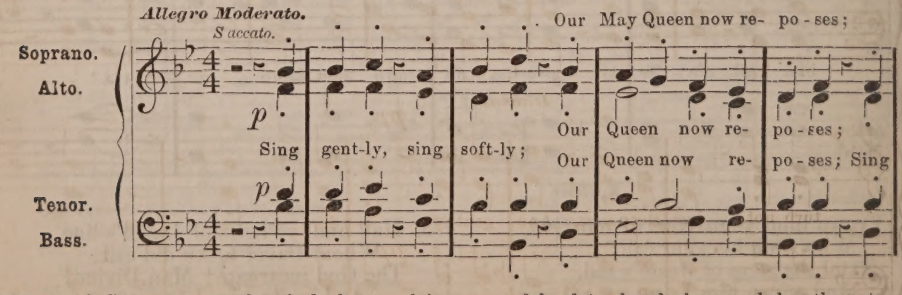
Lesson 80.—*In* $\frac{3}{4}$ *Time.*—Sabbath Holy.

Andante.
Soprano.
Alto.
Tenor.
Bass.
1. Sab-bath ho - ly! To the low - ly Still art thou a wel-come
day, When thou com-est, earth and o - cean, Shade and bright - ness, rest and
Cres.
mo-tion, Help the poor man's heart to pray On blessed Sabbath ho - - ly.
Cres.

2. Pale young mother,
Gasping brother,
Sister toiling in despair,
Grief-bow'd sire, that life-long diest,
White-lipp'd child, that sleeping sighest,
Come and drink the light and air
On blessed Sabbath holy.

3. Sabbath holy!
For the lowly
Paint with flow'rs thy glittering sod;
For affection's sons and daughters,
Bid thy mountains, woods, and waters,
Pray to God, the poor man's God!
On blessed Sabbath holy.

Lesson 81.—*To Observe the* Staccato.*—Sleep of the May Queen.



* The word *Staccato* means detached, short, and is expressed by dots placed above or below the notes, in order to give these a short articulation, as well as to the words.

gent - ly, dis- turb not her slum - ber sweet; Let a crown, Yes Let a crown of let a
sweet; And let a crown, Yes, let a
Let a crown of bloom - ing ro-ses,
fresh and bloom - ing ro-ses, With fragrant white li-lies en- twining her
crown of bloom - ing ro-ses,
crown of fresh and blooming ro-ses,
greet.
While she sweet-ly
tress-es, Her hap - py wak'ning greet. But while her love - ly sleep Is
greet. While her lovely sleep Is sweet and
greet.
sleeps, Sing
sweet and deep, Sing gent-ly, sing soft - ly, And while our Queen re- po - ses, Speak
deep, ... Sing
While she sleeps, sing
Dimin.
p
soft - ly, speak gent-ly, But let us twine a crown of bloom - ing ro - ses. Dis-
p
Dimin.
pp.
turb not her sleep now, And gent-ly a- dorn her brow. . .
pp.
Dimin.

LESSON 82.—*To Observe the* Da Capo.*—CHRISTIAN CONSOLATION.

Soprano.
Alto.
Tenor.
Bass.
p Poco Lento.
1. Why that look of sad - ness? Why that downcast eye? Can no tho't of
3. Is thy spi-rit droop - ing? Is the tempt-er near? Still in Je-sus
glad - ness Lift thy soul on high? O thou heir of hea - ven, Think of Je - sus'
hop - ing, What hast thou to fear? Set the prize be- fore thee, Gird thy ar - mor
love, While to thee is giv - en All his grace to prove. 2. Is thy burden'd
on; Heir of grace and glo - ry, struggle for thy crown.
(2d time slower.) Fine.
spi - rit A - go- niz'd for sin? Think of Je - sus' me - rit; He can make thee
clean: Think of Calv'ry's mountain, Where his blood was spilt; In that
pre - cious foun-tain Wash a- way thy guilt. . .
D. C. for 3d verse.

* The words *Da Capo*, literally, *to the head*, and usually written simply D. C., mean to go back to the beginning, and to repeat the strain up to the word *Fine*, the end.—The D. C. is here for the 3d verse. The words of movement, *Poco Lento*, mean *a little slow*, or *rather slow*.

LESSON 83.—*In Quick Binary Time.*—IRELAND'S DAILY CRY.

Soprano.
Alto.
Tenor.
Bass.
Allegro.
The cry comes up, and the cry comes down, In this great world as
ev - er: From heat - ed field and from dus - ty town, From sweat - ed limbs and from
toil - ing frown, Our souls are sad with the thrill - ing sound Of *bread and*
work for- ev - er!
1. That cry will change, for change is good, In this fair
Fine.
Fine.
world as ev - - er; For men must raise from filth and mud; If work they've
not, they will have *blood*, And swear by Heav'n's chas- tis - ing rod To
Rallent.
Rallent.
Allegro.
Allegro.
feast on blood for- ev - er!
D.C.
D.C.

D. C. The cry comes up, &c.

2. Ye might ward this, ye velvet peers,
Ye dukes and lords as ever;
Give *millions* work, and dry their tears;
Live less on *rights* of olden years;
And then ye never need have fears
Of *bloody work* forever. The cry, &c

3. A hope still shines thro' days and nights:
COLUMBIA will, as ever,
Give poor men *work*, and give them *rights*.
Instead of Erin's gory sights,
They'll rush to Freedom's noble fights
And *shed their blood* forever. The cry, &c.

LESSON 84.—*To Commence after the Third Beat.*—ANOTHER YEAR.

Allegro Moderato.
Soprano.
Alto.
Tenor.
Bass.
mf
1. The years speed by with me - teor flight, And warn us of the
p
tomb; An - o - ther one hath quench'd its light In ev - er - last - ing
gloom. An - o - ther mile - stone on Life's road Is now for - ev - er past; Perchance, no
Rallent.
In Time.
one can know save God— We've tot - ter'd by our last: Per - chance—no
one can know save God— We've tot - ter'd by our last.

2. We are as fragile as the leaf
Which yellows to decay:
The longest life is but a brief
And strangely-checker'd day.
For we, who on the sea of life
With fiercest storms have striv'n,
Should courage take in times of strife,
And leave the helm to Heav'n.

3. Yet, still 'tis well, as years roll round,
Our good life-bark in view,
And see that cord and plank are sound,
Rudder and compass true;
For many a bark, that long ago
Launch'd forth with colors bright,
Heavy with weeds, lies dark below
The sunshine and the light.

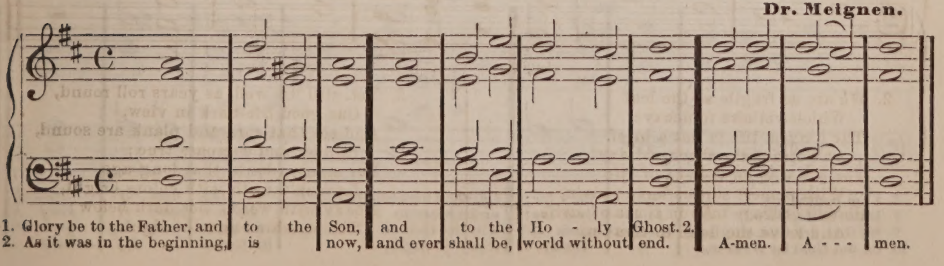
PART SECOND.

SECTION I.—SACRED MUSIC.

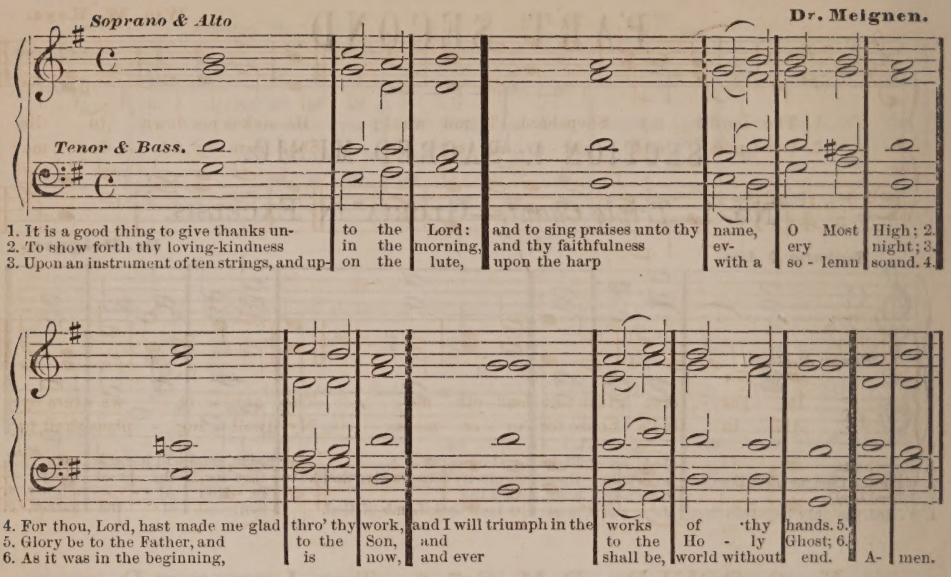
No. 1. *Triple Chant.*—Gloria in Excelsis.

Soprano & Alto.
Dr. Meignen.
Tenor & Bass.
1. Glory be to God on high and on earth peace, good will towards men. 2.
2. We praise thee, we bless thee, we wor- ship thee, we glorify thee, we give thanks to thee for thy great glory, 3.
3. O Lord God, heav'n-ly King, God the Fa - ther Al - - - - - mighty. 4.
4. O Lord, the only begotten Son, Je - sus Christ; O Lord God, Lamb of God, Son of the Father, 5.
5. That takest away the sins of the world, have mercy up- on . . . . us. 6.
6. Thou that takest away the sins of the world, receive our . . . prayer. 7.
7. Thou that sittest at the right hand of God the Father, have mercy up- on . . . . us. 8.
8. For thou only art holy; thou on - ly art the Lord; 9.
9. Thou only, O Christ, with the Ho-ly Ghost, art most high in the glory of God the Father. A- men.

No. 2. *Single Chant.*—Gloria Patri.


Dr. Meignen.
1. Glory be to the Father, and to the Son, and to the Ho - ly Ghost. 2.
2. As it was in the beginning, is now, and ever shall be, world without end. A-men. A - - - men.

No. 3. *Double Chant.*—Bonum est Confiteri.

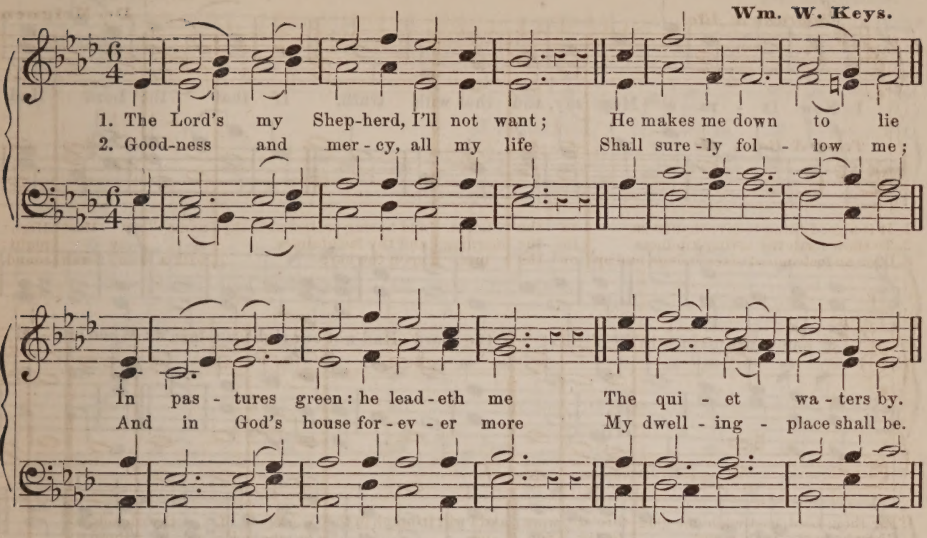

Soprano & Alto
Dr. Meignen.
Tenor & Bass.
1. It is a good thing to give thanks un- to the Lord: and to sing praises unto thy name, O Most High; 2.
2. To show forth thy loving-kindness in the morning, and thy faithfulness ev- ery night; 3.
3. Upon an instrument of ten strings, and up- on the lute, upon the harp with a so - lemn sound. 4.
4. For thou, Lord, hast made me glad thro' thy work, and I will triumph in the works of thy hands. 5.
5. Glory be to the Father, and to the Son, and to the Ho - ly Ghost; 6.
6. As it was in the beginning, is now, and ever shall be, world without end. A- men.

No. 4. *Triple Chant.*—Eloi! Eloi!

Dr. Meignen.
Minor.
1. Reproach hath broken my heart; and I am full of heaviness. 2
2. I looked for some to take pity, and for com - fort- ers, but there was none. 3.
3. Then said I, Lo I come; in the volume of the book it is writ - ten of me. 4.
4. I delight to do thy will, O my God: yea, thy law is with- in my heart. 5.
5. They gave me gall for my meat, and in my thirst they gave me vinegar to drink. 6.
6. They gaped upon me with their mouths; they pierced my hands and my feet. 7.
7. I am poured out like wa - ter; and thou hast brought me in- to the dust of death. 8.
8. Make haste, O God, to de- liver me; make haste to help me, O Lord. 9.
9. My God, my God, why hast thou for- saken me? why art thou so far from help - ing me? 10.
10. Be not thou far from me, O Lord: O my Strength, haste thee to my help.

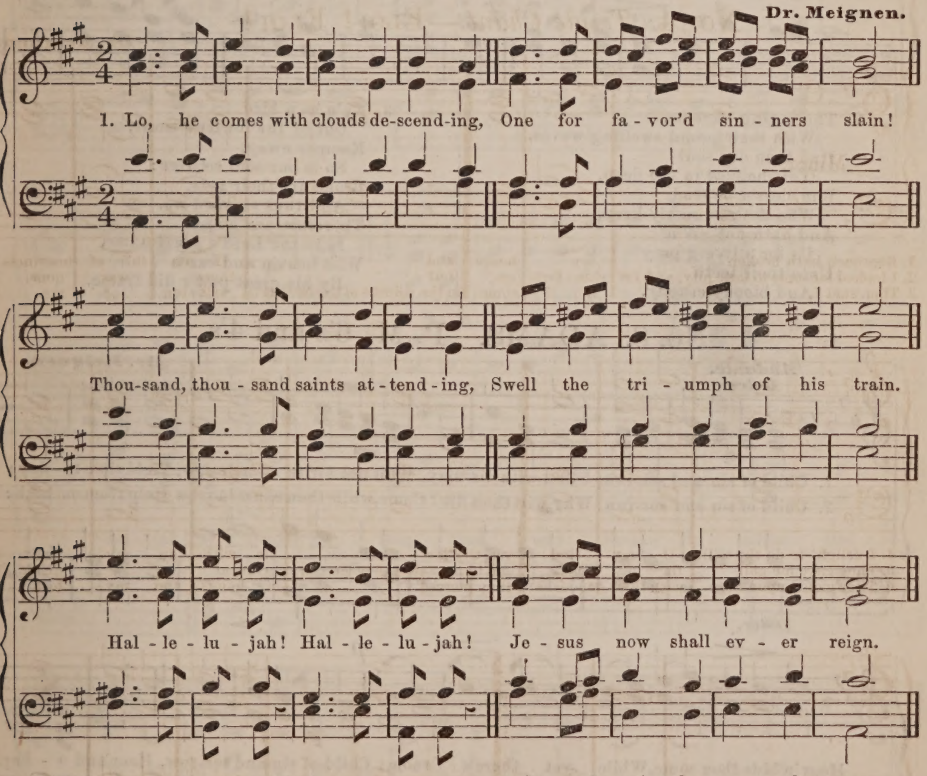
No. 5. MEIGNEN. C. M. Ps. XXIII.

Wm. W. Keys.


1. The Lord's my Shep-herd, I'll not want; He makes me down to lie
2. Good-ness and mer-cy, all my life Shall sure-ly fol-low me;
In pas-tures green: he lead-eth me The qui-et wa-ters by.
And in God's house for-ev-er more My dwell-ing-place shall be.

No. 6. GOULD. P. M. 8, 7, 4.—THE JUDGMENT-DAY.

Dr. Meignen.

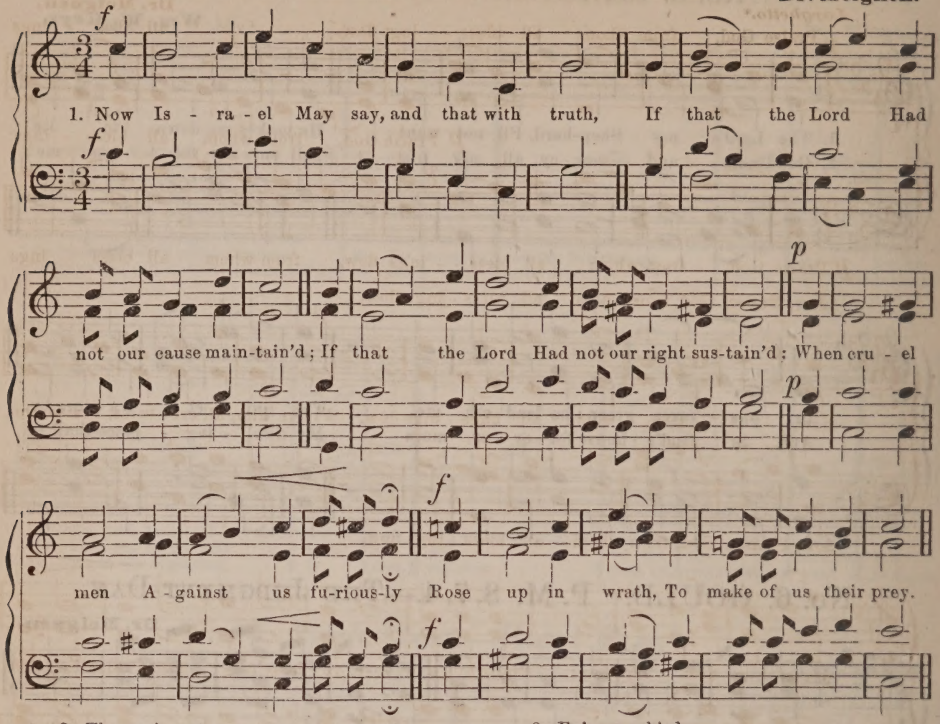

1. Lo, he comes with clouds de-scend-ing, One for fa-vor'd sin-ners slain!
Thou-sand, thou-sand saints at-tend-ing, Swell the tri-umph of his train.
Hal-le-lu-jah! Hal-le-lu-jah! Je-sus now shall ev-er reign.

2. Ev'ry eye shall now behold him,
Rob'd in dreadful majesty:
Those who set at naught and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing, (*Repeat,*)
Shall the great Messiah see!

3. Now redemption, long expected,
See in solemn pomp appear!
All his saints, by man rejected,
Now shall meet him in the air.
Hallelujah! (*Repeat*)
See the day of God appear!

No. 7. TAYLOR. P. M. 10's. Ps. CXXIV.

Dr. Meignen.

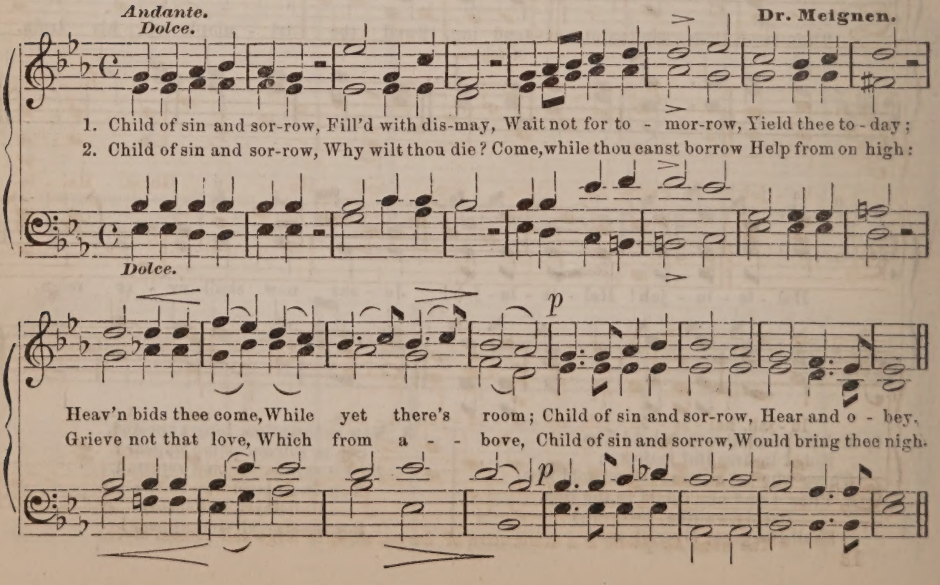

f
1. Now Is - ra - el May say, and that with truth, If that the Lord Had
p
not our cause main-tain'd; If that the Lord Had not our right sus-tain'd; When cru - el
f
men A - gainst us fu-rious-ly Rose up in wrath, To make of us their prey.

2. The raging streams,
With their proud swelling waves,
Had then our soul
O'erwhelmed in the deep.
But bless'd be God,
Who doth us safely keep,
And hath not giv'n
Us for a living prey
Unto their teeth
And bloody cruelty.

3. Ev'n as a bird
Out of the fowler's snare,
Escapes away,
So is our soul set free:
Broke are their nets,
And thus escaped we.
Therefore our help
Is in the Lord's great name,
Who heav'n and earth
By his great pow'r did frame.

No. 8. ADAMS. P. M. 6's and 4's.

Dr. Meignen.


Andante.
Dolce.
1. Child of sin and sor-row, Fill'd with dis-may, Wait not for to - mor-row, Yield thee to - day;
2. Child of sin and sor-row, Why wilt thou die? Come, while thou canst borrow Help from on high:
Dolce.
p
Heav'n bids thee come, While yet there's room; Child of sin and sor-row, Hear and o - bey.
Grieve not that love, Which from a - - bove, Child of sin and sorrow, Would bring thee nigh.
p

No. 9. ANTHEM. Praise God.

Larghetto.*
Dr. Meignen.
p Praise God, from whom all bless - - ings flow, all bless - ings
p Praise God, from whom all bless - ings
p Praise God, from whom all bless - - ings flow, from whom all bless - ings
flow, Praise God, from whom all bless - ings flow,
f
flow, from whom all bless - ings flow, Praise him, all crea-tures, Praise him,
flow, Praise God, from whom all bless - ings flow,
praise him here be - low; Praise him a - bove, ye heav'n-ly host, Praise Fa - ther,
f Allegro.
Son, and Ho - - ly Ghost. Hal - le - lu - jah, hal-le - lu - jah, hal - le - lu - jah, hal-le-
Allegro.
lu - jah! Praise Fa - ther, Son, and Ho - ly Ghost. Hal - le-
lu - jah, hal - le - lu - jah, hal - le - lu - jah! A - men. A - men. A - men.

* The word *Larghetto* is a diminutive of *Largo*, slow, in large and solemn style.

No. 10. THE LORD'S PRAYER.

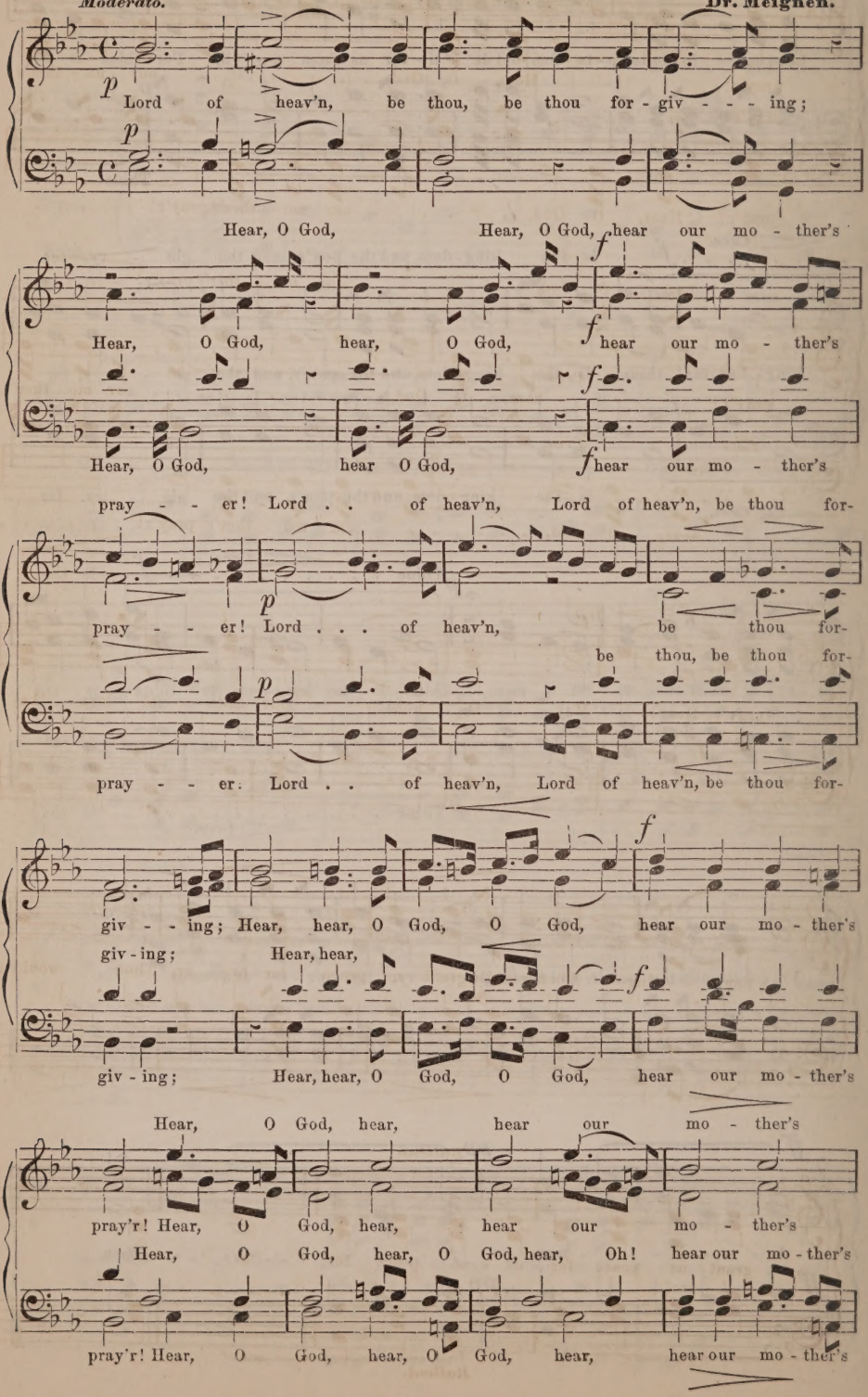
Auber.
Cres. f
p Our Fa - - - - - - - - - - - - ther in hea - ven,
1st Treble.
2d Treble.
Our Fa - ther in hea - ven, Our Fa - ther in hea - ven,
Tenor.
Bass.
p
Our Fa - - - - - - - - - - - - ther in hea - ven,
Cres. f
p Thy . . . . . .
Hal - - - - low'd be thy name; Thy king-dom come, . . . Thy will be done, ...
p
Thy . . . . . .
. . . f . . will be done,
thy will be done, thy . . . . . will be done in earth, as it is in heav'n.
f
. . . . . will be done,
1st Treble.
Give us this day our dai-ly bread; and for-give us our tress-pass-es, as we for-give those who
Piano.
tress-pass a - gainst us. Lead us not in-to temp - ta-tion, but de - li - ver us from e - vil,

Thine . . . .
p
Lead us not in - to temp - ta - tion, but de - li - ver us from e - vil, For thine is the
p
Thine . . . .
Cres.
f
is the king - dom, and the pow'r, and the glo - ry, for
king - dom, for thine is the king - dom, and the pow'r, and the glo - - ry, for
f
is the king - dom, and the pow'r, and the glo - ry, for
Cres.
p
Thine . . . . . Cres.
f
is the
ev - er and ev - er. A - men. Thine is the king-dom, for thine is the
p
Thine . . . . . Cres.
f
is the
king-dom, and the pow'r, and the glo - - ry, for - ev - er and ev - er.
ff
pp
A - - - - - men, A - - - - - men.
ff
pp

No. 11. MORNING PRAYER.

FROM THE ORATORIO OF "THE DELUGE."

Moderato. **Dr. Meignen.**


p
Lord of heav'n, be thou, be thou for - giv - - - ing;
Hear, O God, Hear, O God, hear our mo - ther's
f
Hear, O God, hear, O God, hear our mo - ther's
Hear, O God, hear O God, hear our mo - ther's
pray - - er! Lord . . of heav'n, Lord of heav'n, be thou for-
pray - - er! Lord . . . of heav'n, be thou for-
be thou, be thou for-
pray - - er: Lord . . of heav'n, Lord of heav'n, be thou for-
giv - - ing; Hear, hear, O God, O God, hear our mo - ther's
giv - ing; Hear, hear,
giv - ing; Hear, hear, O God, O God, hear our mo - ther's
Hear, O God, hear, hear our mo - ther's
pray'r! Hear, O God, hear, hear our mo - ther's
Hear, O God, hear, O God, hear, Oh! hear our mo - ther's
pray'r! Hear, O God, hear, O God, hear, hear our mo - ther's

pray'r! Hear, O God, ... our mo - ther's pray'r! . . . . .
p
pray'r! Hear, O, God, ... our mo - ther's
pray'r!
p
pray'r! Hear, O God, ... our mo - ther's pray'r! . . . . .
. . . . . hear, O God, ... our mo - ther's pray'r! . . . . .
Cres.
pray'r! hear, O God, ... our mo - ther's
Cres.
. . . . . hear, O God, ... our mo - ther's pray'r! . . . . .
f
pp
pray'r! Hear!— May, O Lord!— our faith - ful love be-
f
pp
liev - - - ing— Thou wouldst grant us peace for - ev - er, Thou wouldst
Rallent.
grant us peace for - ev - er, peace for - - - ev - - - er!
Rallent.

No. 12. ANTHEM. Lord of Heaven.

Dr. Meignen.

Soprano. f Lord of heav'n, and earth and o - - -
Allegro Moderato.
Alto. f Lord of heav'n, and earth and o-cean, O Lord of
Tenor. Lord of heav'n, and earth and o-cean, Lord of heav'n, and earth and o - cean,
Bass. f Lord of heav'n, and earth and
cean, Hear, hear us from thy bright a - - bode, from thy bright a - -
heav'n, Hear us from thy bright a - bode, Hear us
Hear us from thy bright a-bode, Oh! hear, oh! hear us from thy bright a - -
o - cean, Hear us from on high, Hear us from thy bright a-
bode, p While our hearts, with true de - vo-tion,
from thy bright a - bode, Hear from on high, While our hearts, p While our
bode, Hear us, hear us from on high, While our hearts, while our hearts, with true de-
bode, Oh! hear us from on high, p While our hearts, with true de-
Own their God, While our hearts,
hearts, yea, while our hearts, While our hearts with true de - vo - tion, Own their
vo - - tion, while our hearts with
vo-tion, While our hearts, with true de - vo - - tion, ev - er Own their
f
God, Own their great and gra - cious God, Own their great and gra - cious God.
f

SECTION II.—MISCELLANEOUS COMPOSITIONS.

No. 13. BEAUTEOUS NIGHT.

DR. MEIGNEN.

Andantino.
Dolce.
Soprano.
Alto.
Tenor.
Bass.
1. Oh! beau - teous night—the som-bre, and the still,—From what deep
2. Thou mak'st us pause, and rest-ing from our toil, Think so - lemn-
Dolce.
Cres.
caves of dark-ness com-est thou, To wan - der o - ver wil-der-ness and hill—A
ly up - on this life of ours, What is our part, a - mid this wild tur-moil, And
Cres.
p
pass - ing frown up - on the earth's fair brow? Yet art thou love - ly, walking o'er the
if the seeds we sow be weeds or flow'rs. The grey-eyed dawn, when stars be-gin to
p
Dolce.
skies, Wrapp'd in thy mourning robes and sa - ble weeds, For like a friend, thou
fade, Comes forth in co - ro - net of beamy light; And half in joy, and
Dolce.
f
p
pp
turn'st our in - ner eyes In scru - ti - ny se - vere on all our deeds.
half in tear - ful shade, We bid fare-well to thee, Oh! beau - teous night!
f
p
pp

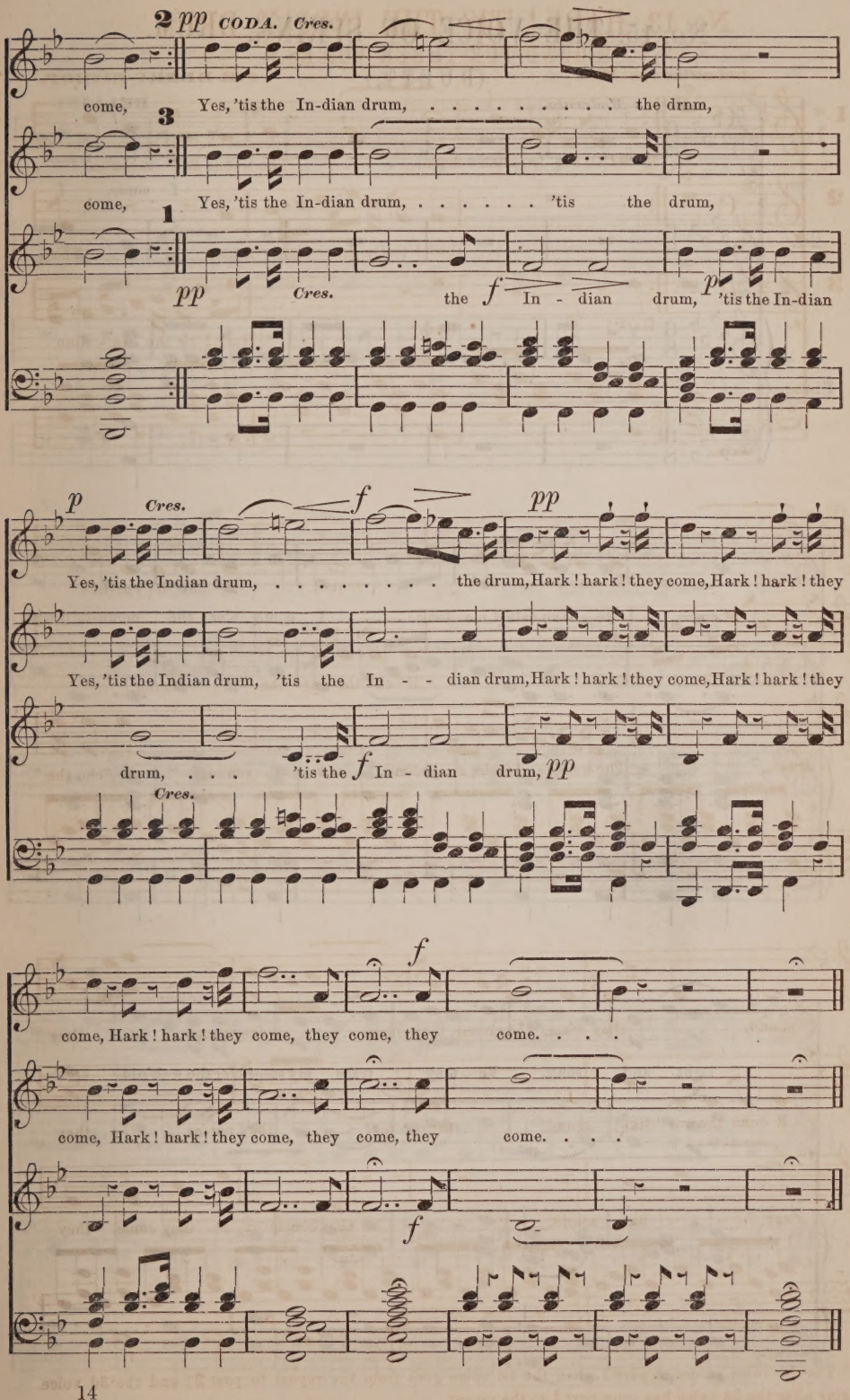
No. 13. HARK! 'TIS THE INDIAN DRUM.

(ROUND FOR THREE VOICES.)

Andantino con Moto. SIR HENRY BISHOP.

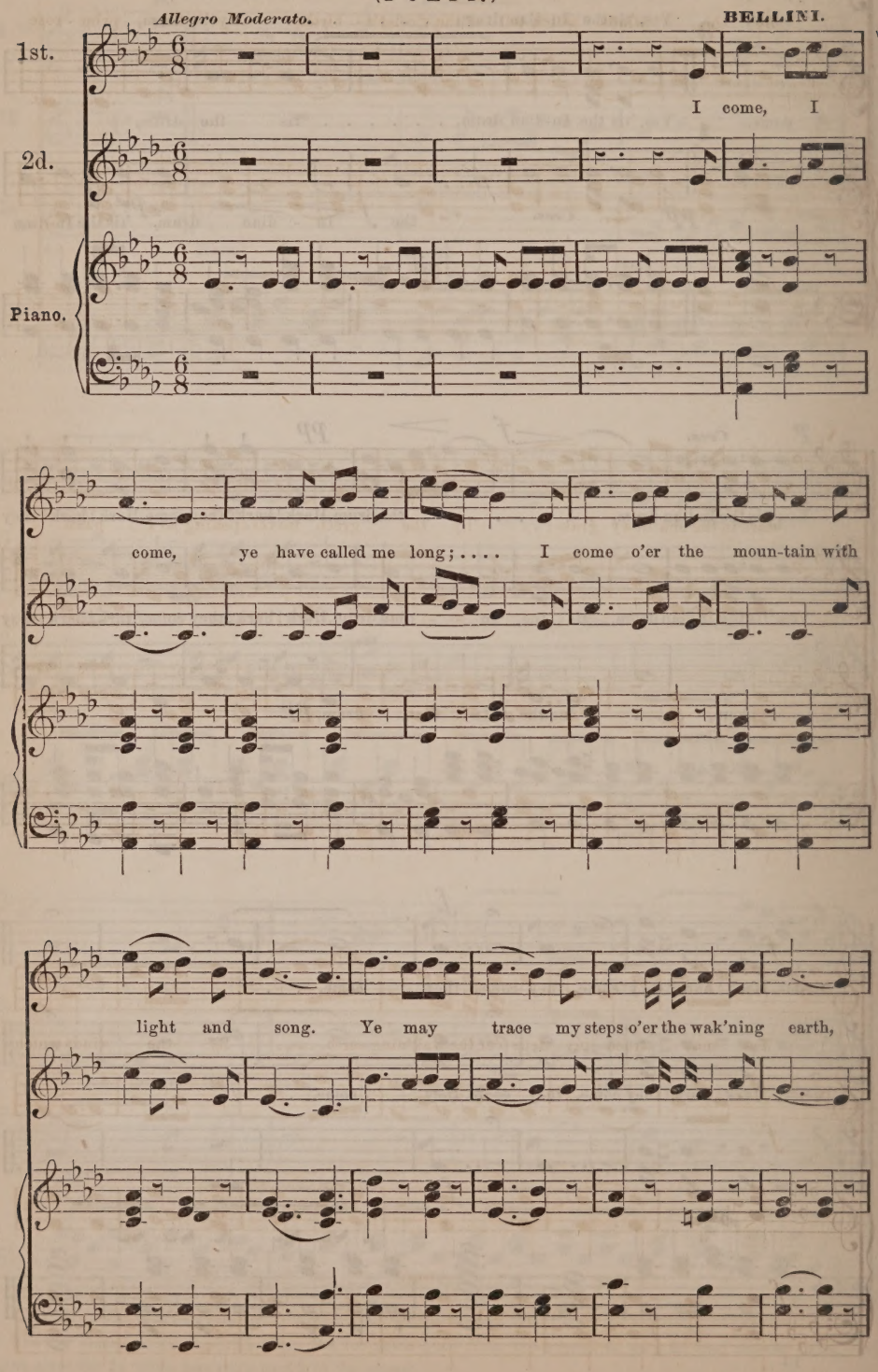
1 *
2
3
Hark! 'tis the In - dian drum, . . . The woods and rocks a - - -
Hark! 'tis the In - dian drum, The
Hark! Hark! Hark! 'tis the In - dian
PIANO.
round . . . E - cho the war - like sound, E - cho the war-like
woods and rocks a - round E - cho the war - like sound,
drum, The woods and rocks a - round, a - - - round, E - cho the
sound, . . . they come, they come, they come, ... they come, ... they
E - cho the war - like sound, they come, ... they come, ... they
war - - - - like sound, they come, . . they come, they

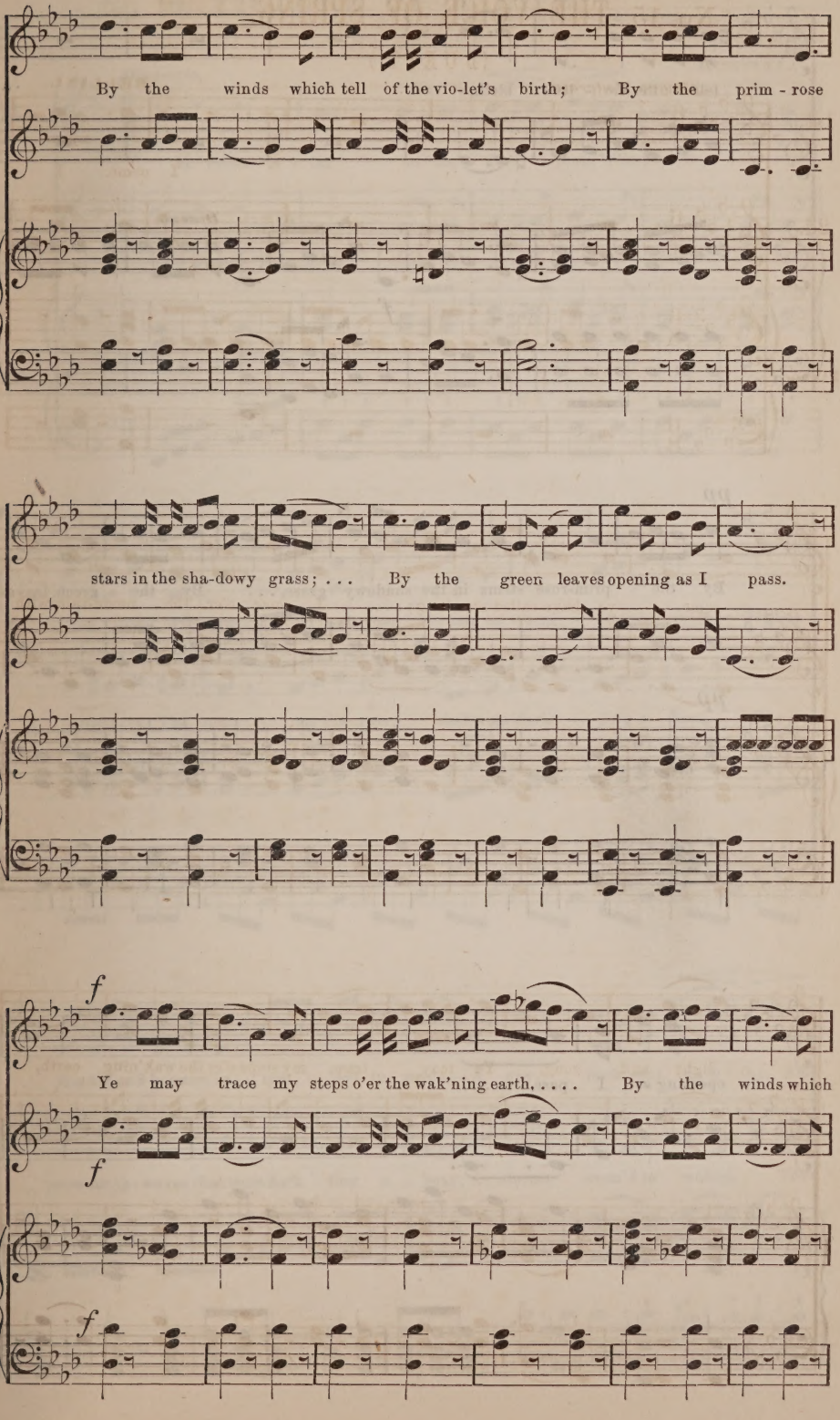
* The 2d voice enters at part **1** when the 1st voice goes from the repeat to part **2**; and the 3d voice begins after the 2d voice has sung part **1** to the repeat.

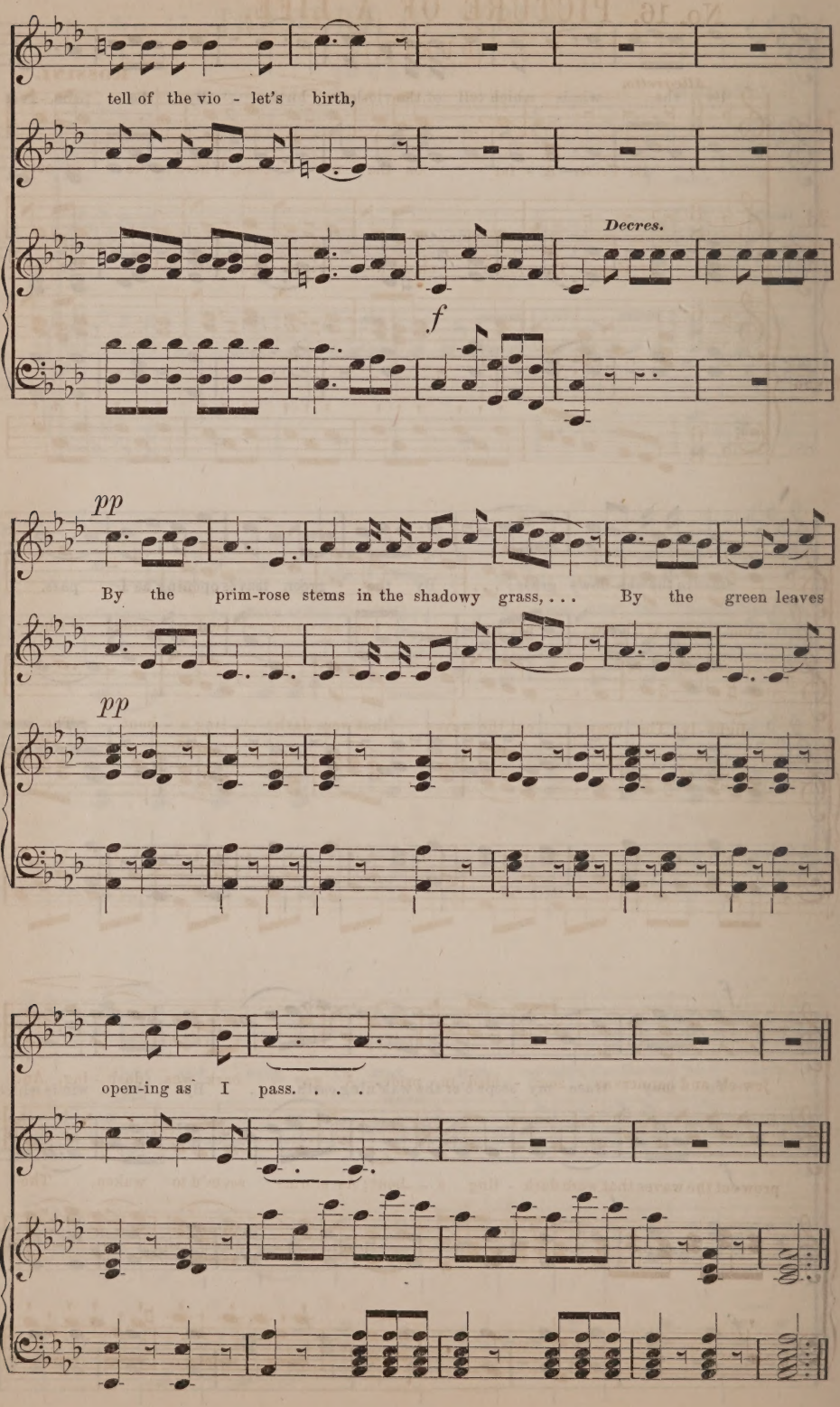

2 pp CODA. Cres.
come, Yes, 'tis the In-dian drum, ... the drnm,
3
come, Yes, 'tis the In-dian drum, ... 'tis the drum,
1
pp Cres. the f In - dian drum, p 'tis the In-dian
p Cres. f pp
Yes, 'tis the Indian drum, ... the drum, Hark ! hark ! they come, Hark ! hark ! they
Yes, 'tis the Indian drum, 'tis the In - - dian drum, Hark ! hark ! they come, Hark ! hark ! they
drum, . . . 'tis the f In - dian drum, pp
Cres.
f
come, Hark ! hark ! they come, they come, they come. . . .
come, Hark ! hark ! they come, they come, they come. . . .
f

No. 15. THE VOICE OF SPRING.

(DUETT.)

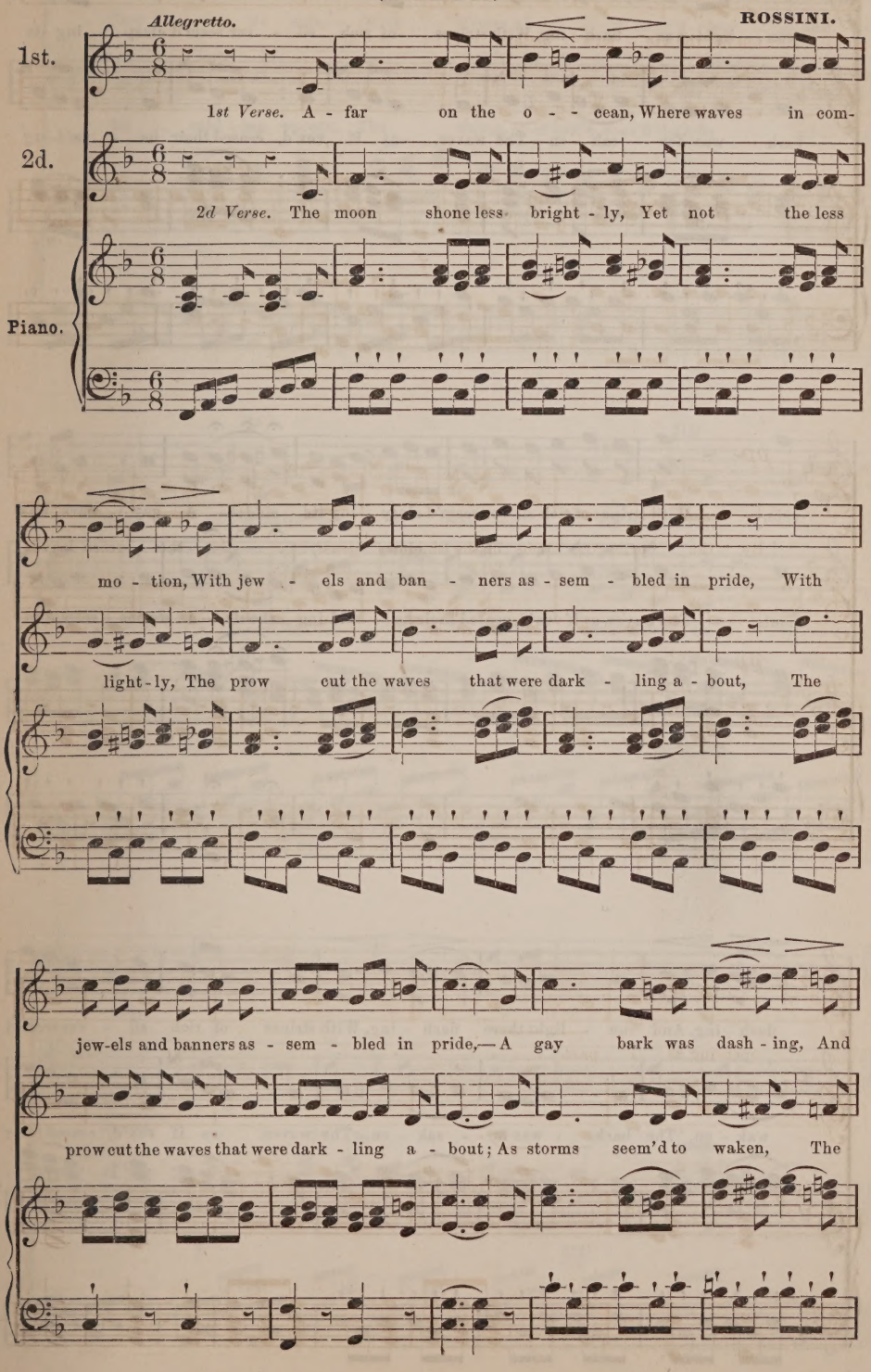

Allegro Moderato.
BELLINI.
1st.
2d.
Piano.
I come, I
come, ye have called me long; .... I come o'er the moun-tain with
light and song. Ye may trace my steps o'er the wak'ning earth,

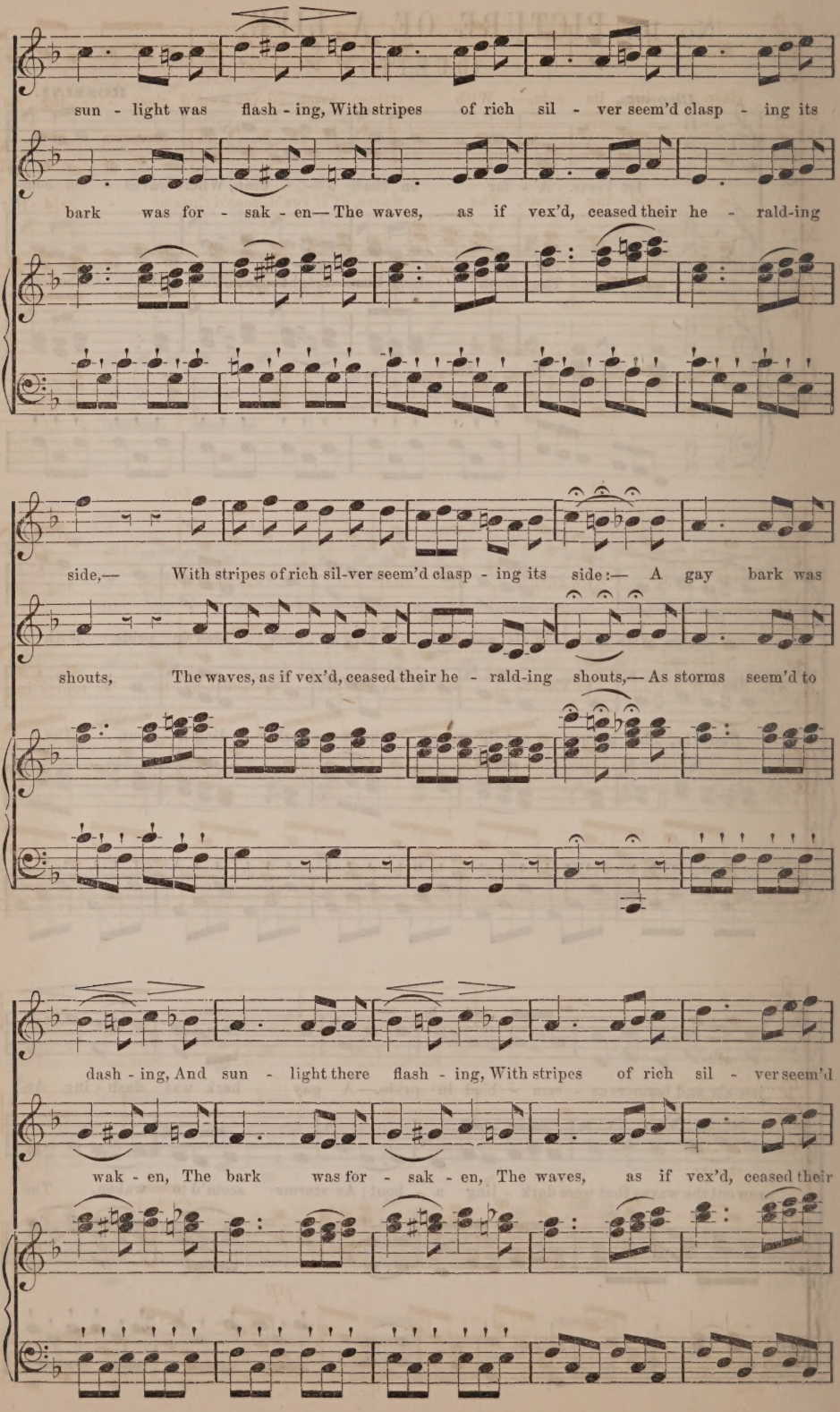

By the winds which tell of the vio-let's birth; By the prim - rose
stars in the sha-dowy grass; . . . By the green leaves opening as I pass.
f
Ye may trace my steps o'er the wak'ning earth. . . . . By the winds which
f
f

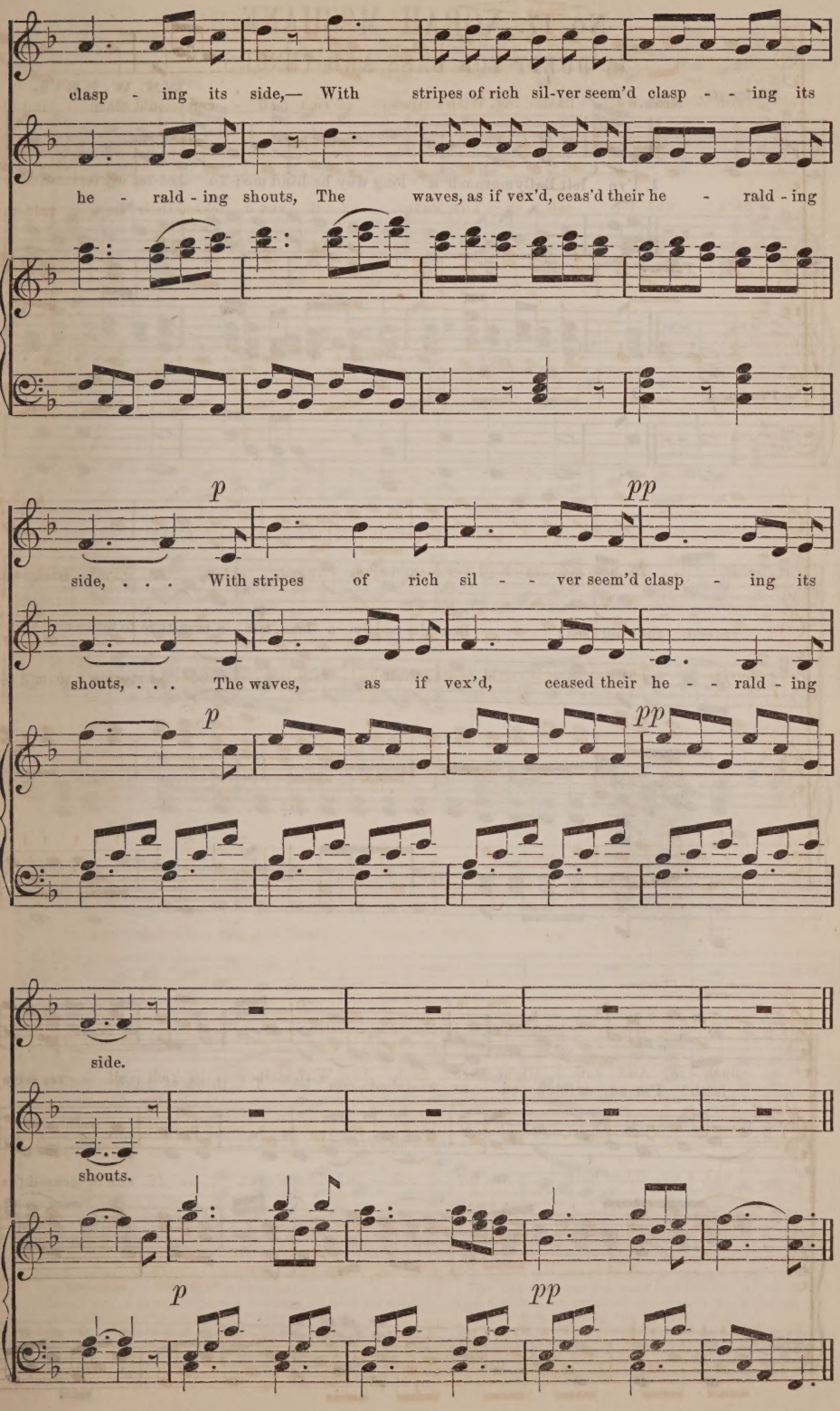

tell of the vio - let's birth,
Decres.
f
pp
By the prim-rose stems in the shadowy grass, . . . By the green leaves
pp
open-ing as I pass. . . .

No. 16. PICTURE OF A LIFE.

(DUETT.)

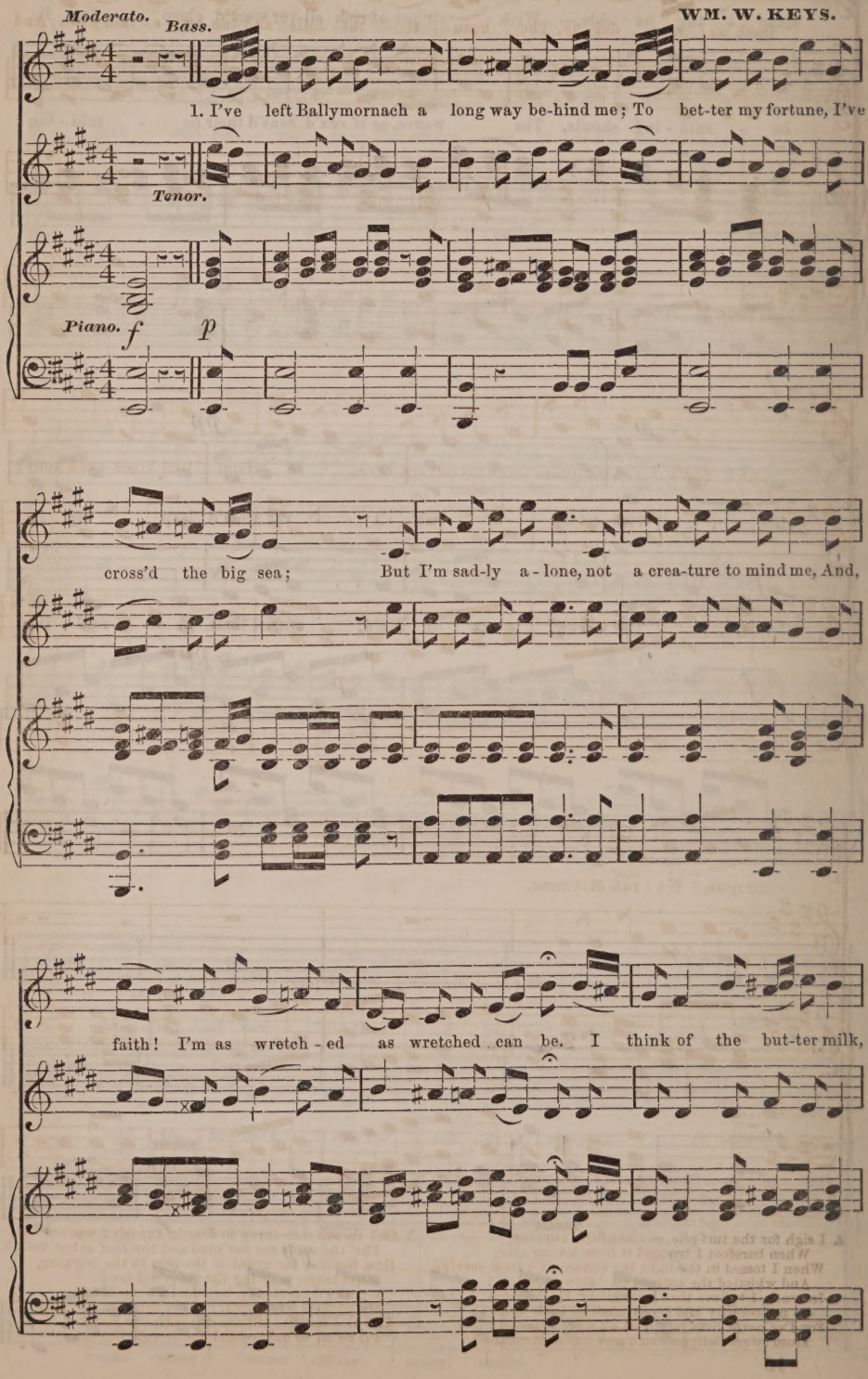

Allegretto.
ROSSINI.
1st.
2d.
Piano.
1st Verse. A - far on the o - - cean, Where waves in com-
2d Verse. The moon shone less bright - ly, Yet not the less
mo - tion, With jew - els and ban - ners as - sem - bled in pride, With
light - ly, The prow cut the waves that were dark - ling a - bout, The
jew-els and banners as - sem - bled in pride,—A gay bark was dash - ing, And
prow cut the waves that were dark - ling a - bout; As storms seem'd to waken, The

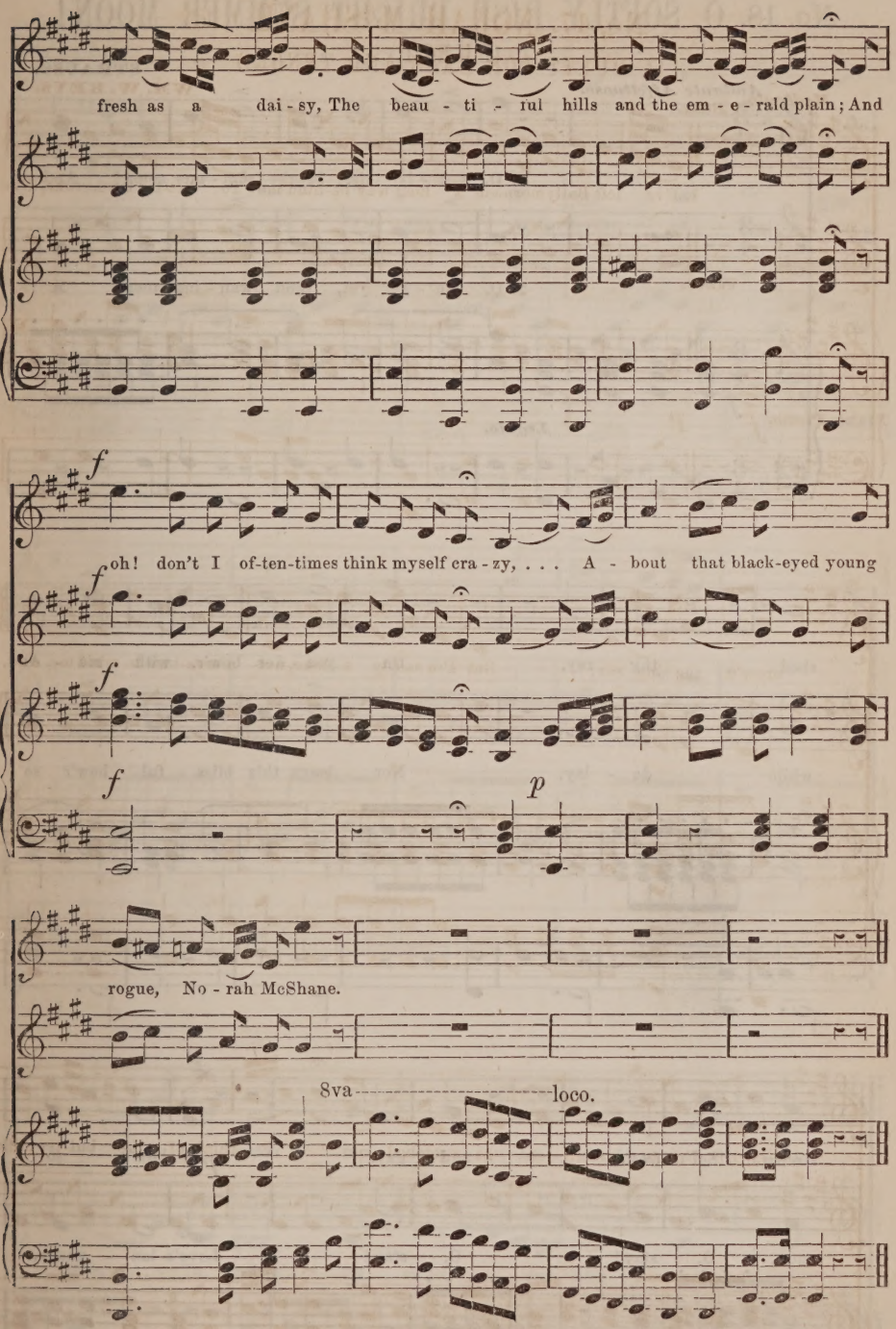

sun - light was flash - ing, With stripes of rich sil - ver seem'd clasp - ing its
bark was for - sak - en— The waves, as if vex'd, ceased their he - rald-ing
side,— With stripes of rich sil-ver seem'd clasp - ing its side:— A gay bark was
shouts, The waves, as if vex'd, ceased their he - rald-ing shouts,— As storms seem'd to
dash - ing, And sun - light there flash - ing, With stripes of rich sil - ver seem'd
wak - en, The bark was for - sak - en, The waves, as if vex'd, ceased their


clasp - ing its side,— With stripes of rich sil-ver seem'd clasp - - ing its
he - rald - ing shouts, The waves, as if vex'd, ceas'd their he - rald - ing
p
pp
side, . . . With stripes of rich sil - - ver seem'd clasp - ing its
shouts, . . . The waves, as if vex'd, ceased their he - - rald - ing
p
pp
side.
shouts.
p
pp

No. 17. NORAH McSHANE.

(A DUETT FOR BASS AND TENOR.)


Moderato.
Bass.
WM. W. KEYS.
1. I've left Ballymornach a long way be-hind me; To bet-ter my fortune, I've
Tenor.
Piano.
f
p
cross'd the big sea; But I'm sad-ly a-lone, not a crea-ture to mind me, And,
faith! I'm as wretch-ed as wretched can be. I think of the but-ter milk,


fresh as a dai - sy, The beau - ti - ful hills and the em - e - rald plain; And
f
oh! don't I of-ten-times think myself cra - zy, . . . A - bout that black-eyed young
f
f
p
rogue, No - rah McShane.
8va
loco.

2. I sigh for the turf-pile, so cheerfully burning,
When barefoot I trudged it from toiling afar;
When I tossed in the light the thirteen I'd been earning,
And whistled the anthem of "Erin go bragh."
In truth, I believe that I'm half broken-hearted;
To my country and love I must go back again;
For I've never been happy at all since I parted
From sweet Ballymornach and Norah McShane.

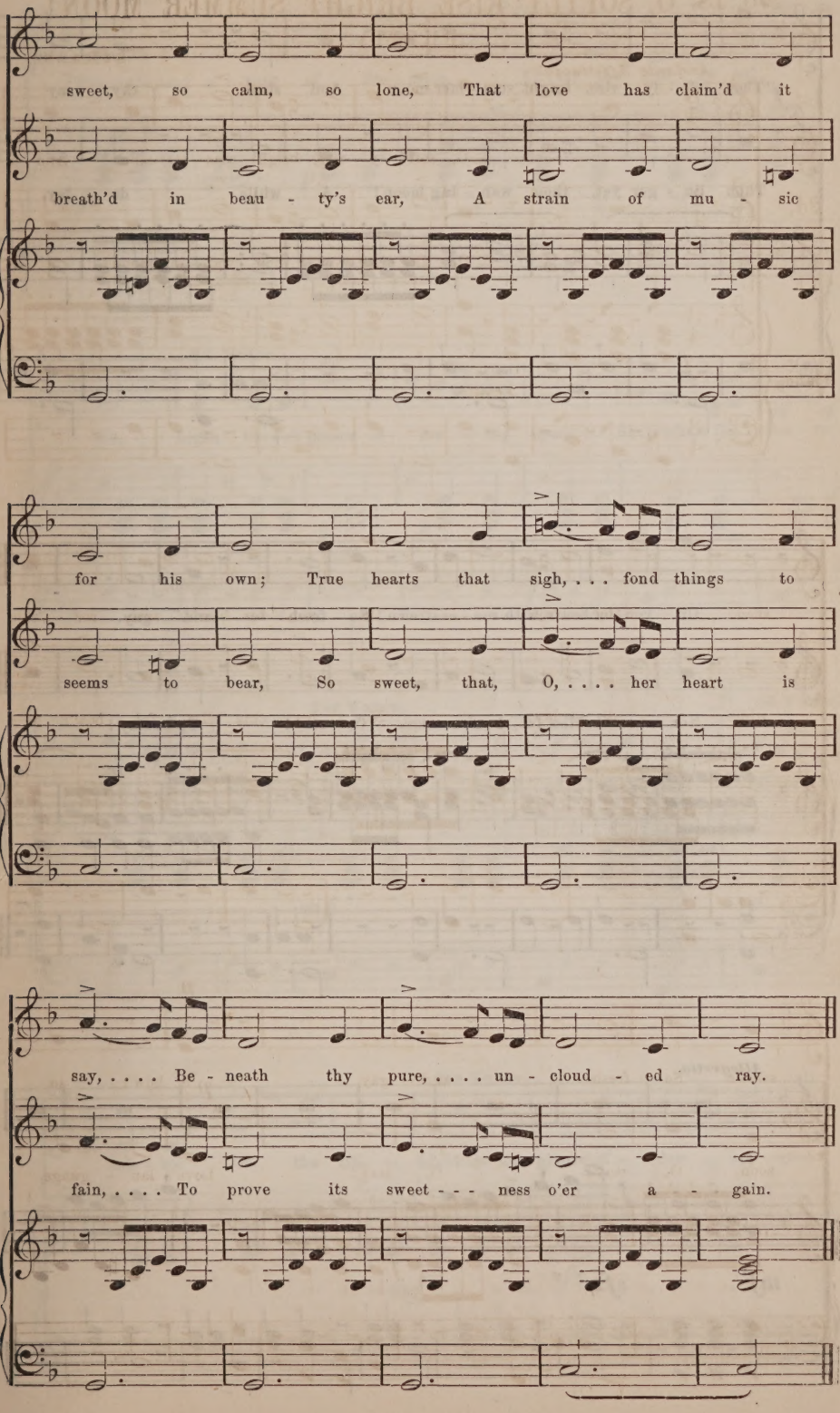
3. Oh! there's something so dear in the cot I was born in,
Tho' the walls are but mud and the roof is but thatch;
How familiar the grunt of the pigs in the morning,
What music is lifting the rusty old latch!
'Tis true I'd no money, but then I'd no sorrow;
My pockets were light, but my heart had no pain;
And, if I but live till the sun shines to-morrow,
I'll be off to old Ireland and Norah McShane.

No. 18. O, SOFTLY RISE, BRIGHT SUMMER MOON!

(DUETT.)

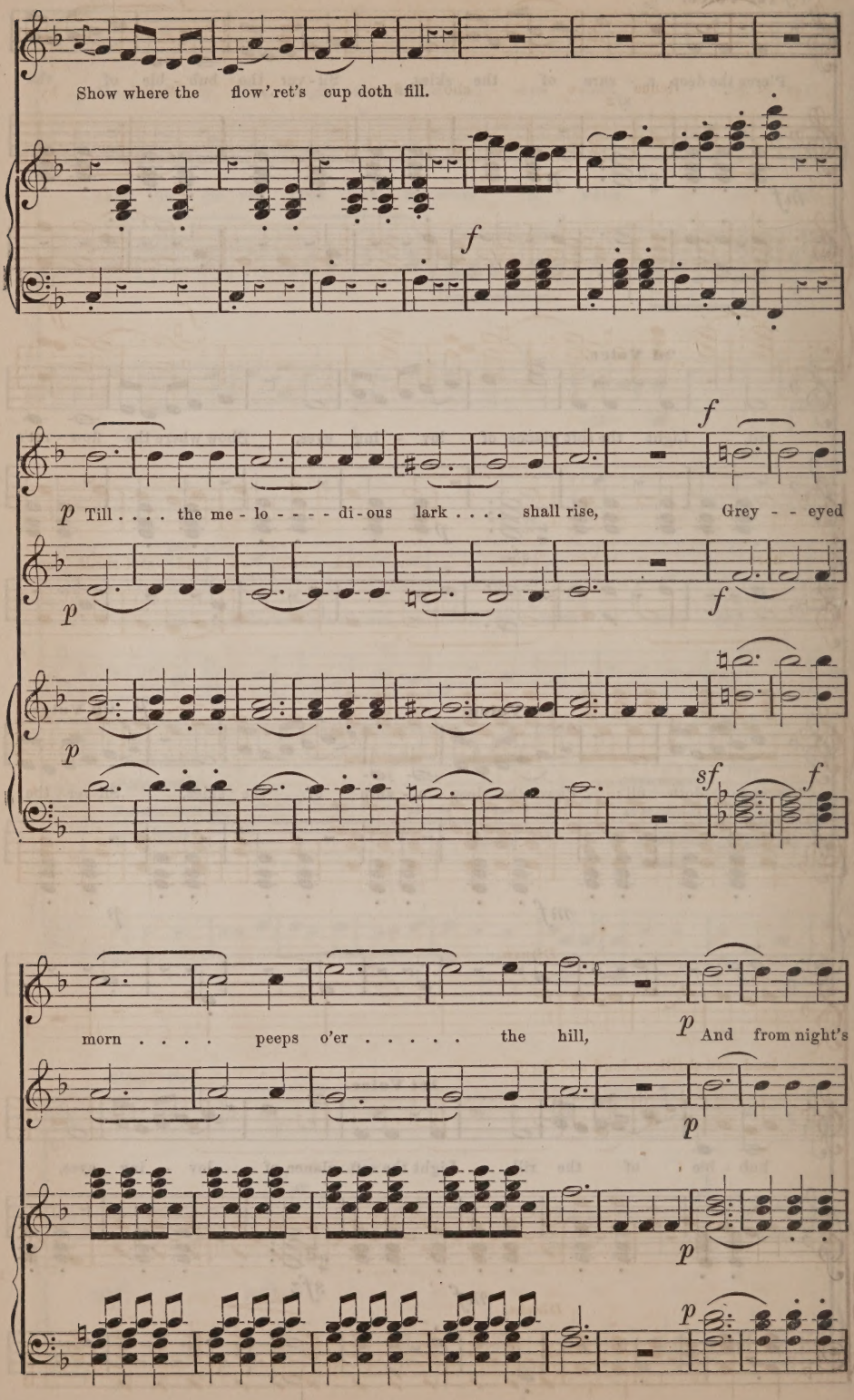
STRAUSS.

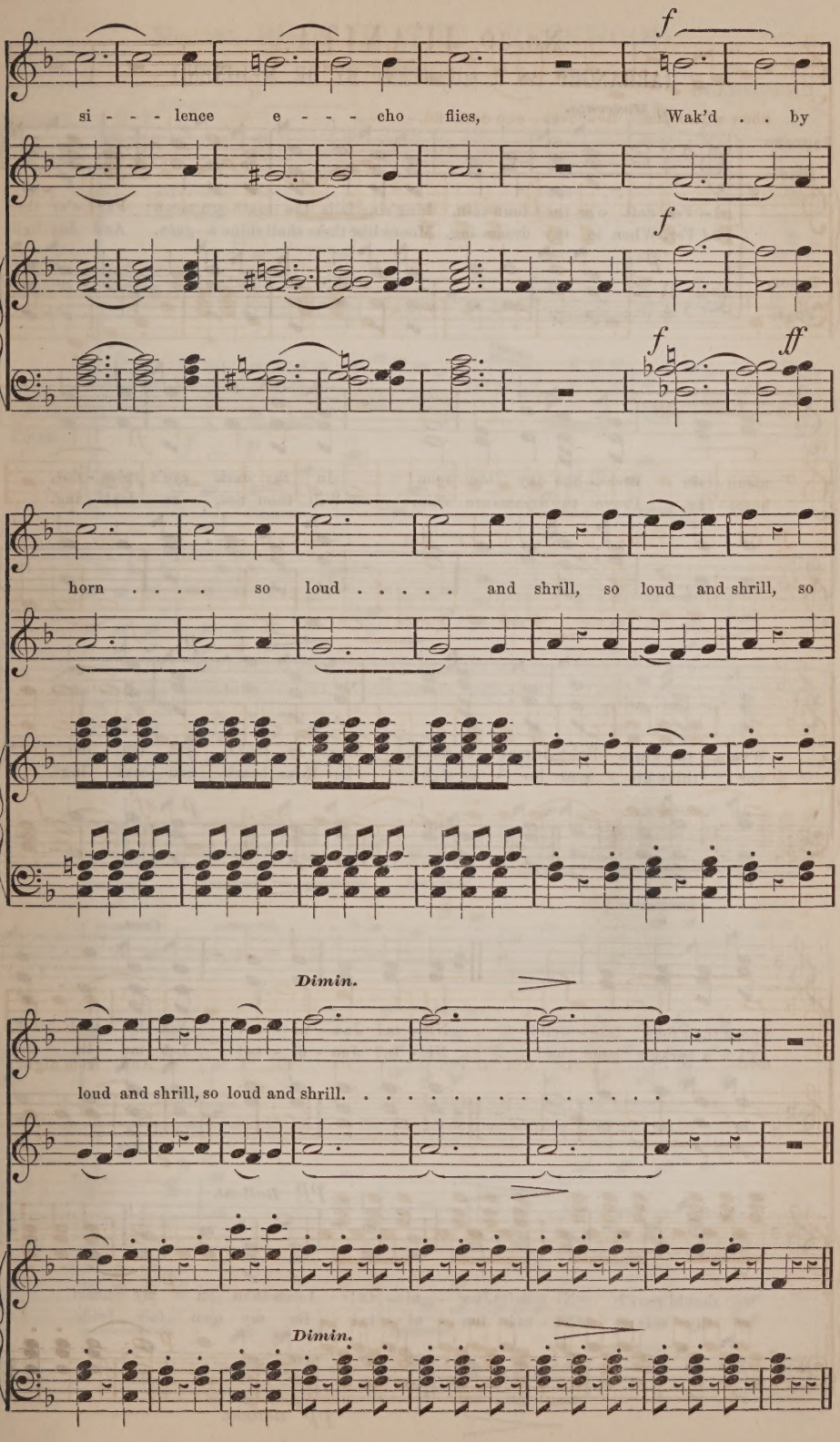
Andante Affettuoso.
1st.
2d.
Piano.
1. O, soft - ly rise, bright sum - mer moon! And
2. O, lin - ger yet, thou wan - ing moon! A
f
Legato.
shed thy ray, On yon - der bow'r, with ros - es
while de - lay, Nor leave this bliss - ful bow'r so
p
strewn So fresh and gay,
p
A bow'r so
soon, O, stay! O, stay!
Love's lan - guage,
f


sweet, so calm, so lone, That love has claim'd it
breath'd in beau - ty's ear, A strain of mu - sic
for his own; True hearts that sigh, . . . fond things to
seems to bear, So sweet, that, O, ... her heart is
say, ... Be - neath thy pure, ... un - cloud - ed ray.
fain, ... To prove its sweet - - - ness o'er a - gain.

f
Then soft - ly rise, bright sum - mer moon! And shed thy ray
Then lin - ger yet, thou wan - ing moon! A while de - lay,
On yon-der bow'r, with ros - es strewn So fresh and gay.
Nor leave this bliss-ful bow'r so soon, O, stay! O, stay!
tr
Allegretto.
mf
sfz

mf 1st Voice.
Pierce the deep a - zure of the skies, Sil - ver the bub - ble of the
sfz
mf
p
2d Voice.
rill, Light the soft glance of lov - ing eyes, Show where the flow - ret's
sfz
p
1st Voice.
p 2d Voice.
cup doth fill: Pierce the deep a - zure of the skies, Sil-ver the
mf
p
1st Voice.
bub - ble of the rill, Light the soft glance of lov - ing eyes,
mf
sfz


Show where the flow'ret's cup doth fill.
f
p Till . . . . the me - lo - - - - di - ous lark . . . . shall rise, Grey - - eyed
f
p
f
p
sf
f
morn . . . . peeps o'er . . . . . the hill, p And from night's
p
p
p


f
si - - - lence e - - - cho flies, Wak'd . . by
f
f ff
horn . . . . so loud . . . . . and shrill, so loud and shrill, so
Dimin.
loud and shrill, so loud and shrill. . . . . .
Dimin.

No. 19. JUANITA.

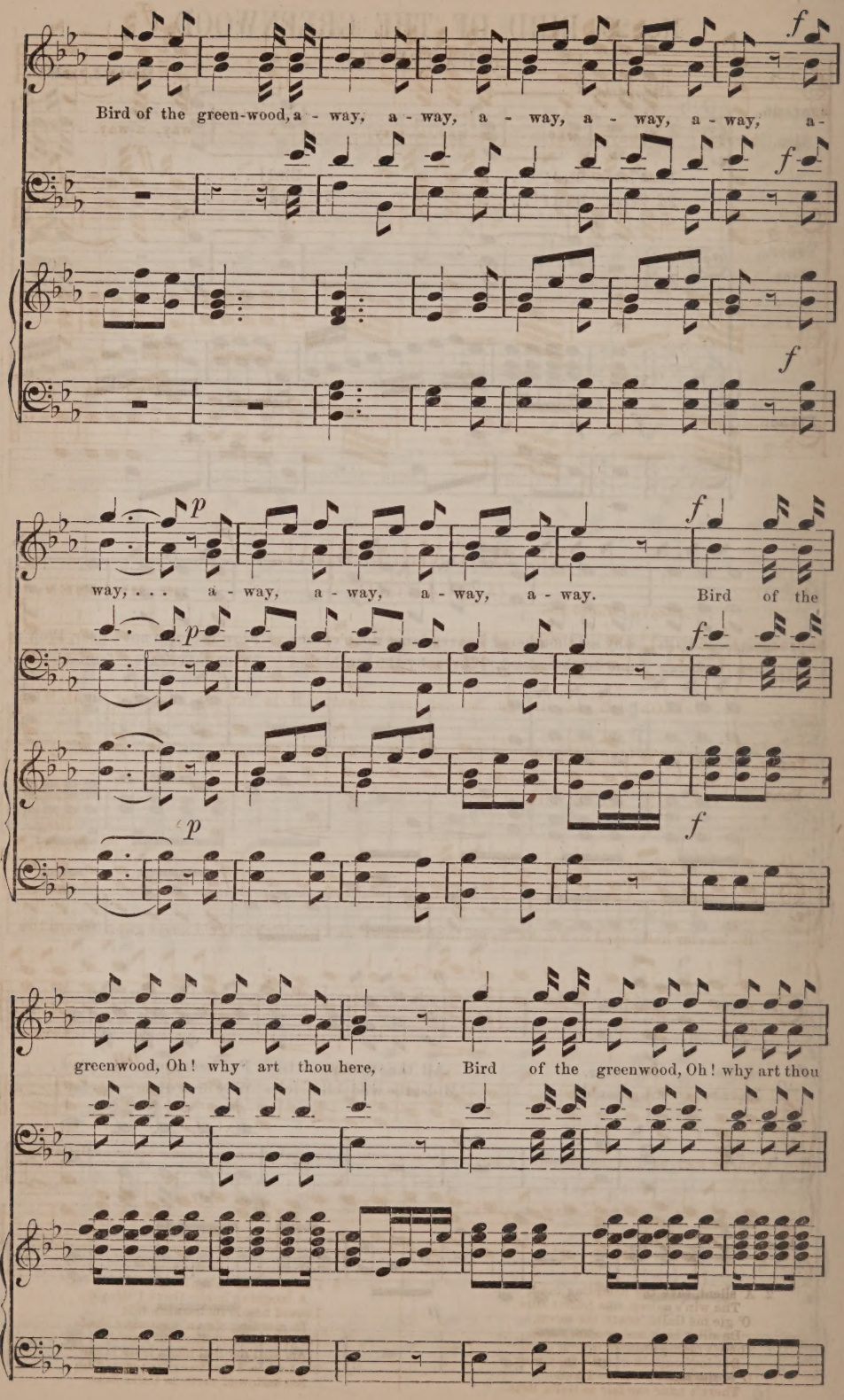
(ARRANGED AS A QUARTETT BY DR. MEIGNEN.)

p Moderato.
Soprano.
Alto.
Tenor.
Bass.
1st Ver. Soft o'er the foun-tain, Ling'ring falls the south-ern moon; Far o'er the
2d Ver. When in thy dream-ing, Moons like these shall shine a-gain, And day-light
moun-tain Breaks the day too soon! In thy dark eye's splen-dor,
beam-ing, Prove thy dreams are vain, Wilt thou not, re-lent-ing,
Where the warm light loves to dwell, Wea-ry looks, yet ten-der,
For thine ab-sent lov-er, sigh? In thine heart con-sent-ing
Cres.
Speak their fond fare-well! Ni-ta! Jua-ni-ta! Ask thy soul if
To a pray'r gone by? Ni-ta! Jua-ni-ta! Let me lin-ger
Cres.
pp Rallent.
we should part? Ni-ta! Jua-ni-ta! Lean thou on my heart.
by thy side; Ni-ta! Jua-ni-ta! Be my own fair bride.
pp Rallent.

No. 20. BIRD OF THE GREENWOOD.

(QUARTETT.)

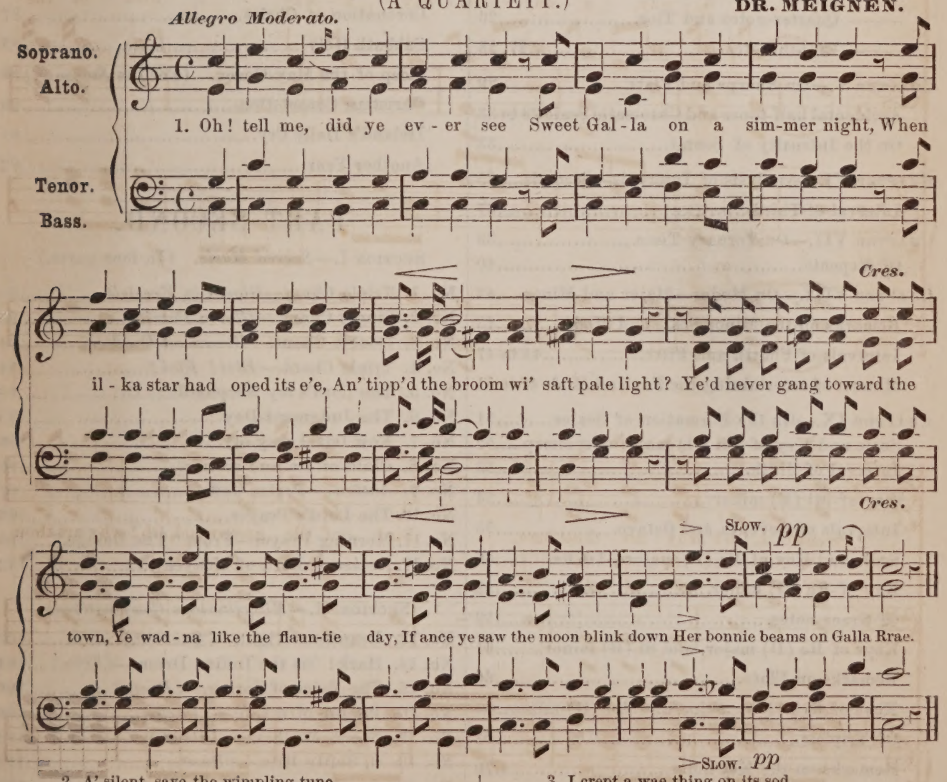
Allegretto.
BOIELDIEU.
Soprano.
Alto.
1st Verse. Bird! . . . .
2d Verse. Bird! . . . .
Bird! . . . . .
Bird! . . . . .
of the
Or art
Tenor.
Bass.
Piano.
greenwood, Oh! why art thou here? Leaves dance not o'er thee, Flow'rs bloom not near, Flow'rs
thou seek-ing Some brighter land, Where by the south wind Vine-leaves are fann'd, Vine-
bloom not near.
leaves are fann'd?
All the sweet wa - ters Far hence are at play;
'Midst the wild bil - lows Why dost thou de - lay?


Bird of the green-wood, a - way, a - way, a - way, a - way, a - way, a -
way, . . . a - way, a - way, a - way, a - way. Bird of the
greenwood, Oh! why art thou here, Bird of the greenwood, Oh! why art thou

No. 21. GALLA BRAE.

(A QUARTETT.)

DR. MEIGNEN.


Allegro Moderato.
Soprano.
Alto.
Tenor.
Bass.
1. Oh! tell me, did ye ev - er see Sweet Gal - la on a sim-mer night, When
Cres.
il - ka star had oped its e'e, An' tipp'd the broom wi' saft pale light? Ye'd never gang toward the
Cres.
Slow. pp
town, Ye wad - na like the flaun-tie day, If ance ye saw the moon blink down Her bonnie beams on Galla Rrae.
Slow. pp

2. A' silent, save the wimpling tune,
The win's asleep, nae leaflet stirs;
O' gie me Galla 'neath the moon,
Its siller birk an' goudon furze.
There's monie anither leesom glen;
But let 'em talk o' wilk they may,
O' a' the rigs an' shaws I ken
There's nane sae fair as Galla Brae.

3. I crept a wae thing on its sod,
A laughing laddie there I stray'd;
I roved beside its burnie's tide
In morning alr an' gloaming shade:
Its gowans were the first I pu'd,
An' still my leal heart loves is sae
That when I dee nae grave would be
Sic hallowed earth as Galla Brae.

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PART FIRST.

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